

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **SECOND**
DOCTOR

THE COMPLETE HISTORY



STORIES 48-50

THE SEEDS OF DEATH,
THE SPACE PIRATES
AND THE WAR GAMES





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DOCTOR WHO

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THE SEEDS OF DEATH

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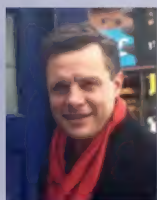
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Welcome

This volume of *Doctor Who – The Complete History* marks the end of an era – not just of the Second Doctor, whose final adventure was *The War Games* [1969 – see page 80], but of the show being made in black and white.

The BBC had launched its first colour broadcasts on BBC2 in 1967, and began to introduce colour to BBC1 in November 1969. This neatly coincided with the launch of Jon Pertwee as the new Doctor in January 1970, along with a revamped format for the series, and a new supporting cast of characters.

With the introduction of colour – not just for *Doctor Who*, but ultimately for all television broadcasts – the older, black-and-white programmes were quickly regarded as outdated and redundant, and at the time it was thought that there was no future life for them. This was a contributing reason why so many television programmes from the 1950s and 1960s were wiped, allowing the costly videotape to be reused for new productions. As a result, almost all of pre-1970 *Doctor Who* was lost from the BBC's archives, including the still-missing

five episodes of *The Space Pirates* [1969 – see page 44] which is featured in this volume. It was only due to the fact that the BBC's commercial arm – BBC Enterprises, as it was known at the time – had retained many *Doctor Who* episodes as film copies for foreign sales, that much of black-and-white *Doctor Who* was subsequently restored to the archive.

Thankfully, attitudes to older TV programmes are now very different than they were 45 years ago. Television is regarded as part of our cultural heritage, and many programmes, not least of all *Doctor Who*, have proved to have a commercial value by being released on first videotape, then DVD, and more recently to download.

Even so, some people do still regard black-and-white TV shows and films hard to watch. There have, of course, been attempts to colourise older black-and-white productions, the Laurel and Hardy shorts being a well-known example.

Aside from a few fan-coloured clips, there has yet to be an attempt to colourise an entire 1960s *Doctor Who* story, although it would certainly be possible. But maybe it would be a mistake to do so? This was, after all, how the programmes were made. The colours of sets and costumes were specifically chosen to create contrasting shades of grey, so digitally daubing colours on top of them seems almost a little disrespectful to the women and men who crafted what we saw on the screen. So, let's not mourn the absence of colour in 1960s *Doctor Who*, but instead celebrate it for all its monochrome beauty.

John Ainsworth – Editor

Below:

New Doctor Jon Pertwee brings a colourful new look to the series.





'ALMOST ALL OF PRE-1970S
DOCTOR WHO WAS LOST FROM
THE ARCHIVES.'



THE SEEDS OF DEATH

► STORY 48

On Earth in the future, all travel is achieved instantaneously by T-Mat which is controlled from the Moon. But when Moonbase is invaded by Ice Warriors, T-Mat becomes the delivery mechanism for a deadly fungus. It's up to the Doctor to confound the invaders.



THE SEEDS OF DEATH

STORY 48

'THIS STORY IS THE ICE WARRIORS'
FINEST MOMENT — A FULL-ON
INVASION OF EARTH.'



Introduction

The Ice Warriors have taken great interest in Earth over the years. Varga, the very first Martian we met in *The Ice Warriors* [1967 – see Volume 11], crashed on prehistoric Earth. Around 3000 BC another – Skaldak – ended up stranded on Earth and was thawed from the block of ice he ended up frozen in 5,000 years later [*Cold War*, 2013 – see Volume 73]. Friday (as the Ice Warrior we saw in *Empress of Mars* [2017] was christened) also crashed down on Earth, this time in 1881. Perhaps, given their track record of disastrous landings, when they decided to invade twenty-first-century Earth in *The Seeds of Death*, it was a wise choice to use a transmat system to stealthily attack from the Moon.

In terms of unguarded villainy, this story is the Ice Warriors' finest moment: a full-on invasion of Earth. Their attack plan revolved around a type of fungus that would spread and absorb oxygen from the Earth's atmosphere. Although, in the same way that the Ice Warriors can be rendered

inactive by turning the heating up, this scheme was also thwarted very simply. Water destroyed the fungus, and so all the Doctor had to do was make it rain. Perhaps the Ice Warriors had initially assumed that Earth's weather was controlled from the Moon, as seen in *The Moonbase* [1967 – see Volume 9].

Overall, *The Seeds of Death* demonstrated a very optimistic forecast of humanity's technological progress. The Ice Warriors' invasion took advantage of the T-Mat system – a revolutionary form of transport that could instantaneously teleport people around the world. This kind of system had been seen in the series as early as *The Keys of Marinus* [1964 – see Volume 2] when the regulars had used 'travel dials'. This, however, was the first time we'd seen humanity's widespread use of such technology. Other examples followed in *The Mutants* [1972 – see Volume 18] and *The Ark in Space* [1975 – see Volume 22]. Of course, this convenient mode of travel is used by many other species – and in *Genesis of the Daleks* [1975 – see Volume 23] we learnt that the Time Lords had long since "transcended such simple mechanical devices".

The Seeds of Death delivered a word of caution about this kind of utopian technological innovation. It warned that we shouldn't become too reliant on technology or, at the very least, shouldn't put all our eggs in one basket. The Ice Warriors themselves may have benefited from a Plan B. Perhaps, because of this, the next time we saw them, in *The Curse of Peladon* [1972 – see Volume 18], they seemed to have modified their approach to interplanetary relations... ■

Left:
Ice Warrior
Skaldak in
chains in 2013's
Cold War.



EPISODE ONE

In the future, travel has been revolutionised by 'T-Mat', in which people and shipments can dematerialise from one cubicle and appear in another cubicle in another city. The system is controlled from the Moon but supervised in a reception centre on Earth. There, Gia Kelly notices a delay and instructs her subordinate Brent to resolve it. [1] A technician called Osgood T-Mats to the Moon moments before Commander Radnor arrives by T-Mat.

At Moonbase, Osgood rebukes Fewsham, a technician, for causing a delay. An alarm sounds as something enters through the airlock and kills a crew member.

Kelly is frustrated as the communication link with Moonbase goes dead.

The alien intruder orders Osgood to operate the T-Mat, but instead he sabotages it, overloading the circuit. [2] The alien orders him to be killed.

The TARDIS materialises in a space museum. [3] The Doctor, Jamie and Zoe emerge and watch a recording explaining the 'TravelMat' system.

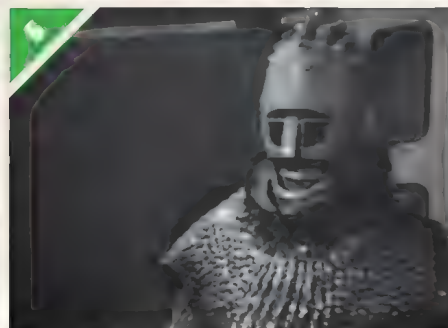
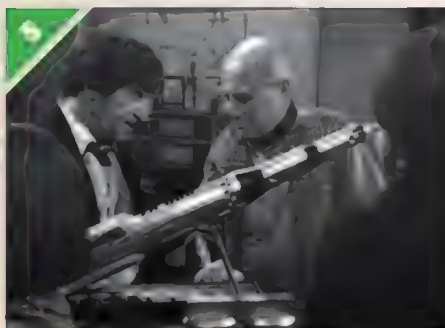
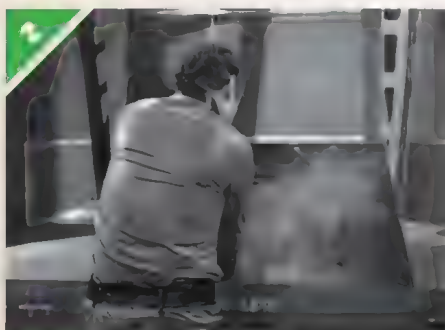
The alien tells Fewsham to repair the circuits, but he says it will need an expert. The only other people on Moonbase, Phipps and Locke, are mere technicians. Fewsham suggests using the emergency T-Mat link, which he can repair. [4]

The Doctor and his friends are caught by Eldred, the owner of the museum. He laments the passing of rocket flight. [5]

Locke has an idea. If they can repair the video link with Earth, they can send a message.

Eldred has two more visitors – Radnor and Kelly. Radnor knows that Eldred has been privately preparing an ion rocket. He offers to give the project government backing, as long as it flies to the Moon.

Locke contacts T-Mat reception to report that Osgood is dead and they are in trouble. The alien orders the guard to kill him. The guard is an Ice Warrior! [6]





EPISODE TWO

Phipps flees into the base. The leader of the Ice Warriors, Slaar, orders the guard to hunt him down.

With the Doctor's help, Radnor persuades Eldred to help them. The Doctor volunteers to go in the rocket with Jamie and Zoe. The reception computer then reports that, with medical shipments and food supplies delayed, the situation is becoming desperate. [1]

Phipps hides from the Ice Warrior in the solar energy storeroom.

Kelly informs the Doctor, Jamie, Zoe and Radnor that there will only be enough fuel to get the rocket to the Moon. The Doctor doesn't think that is a problem, as they will return by T-Mat.

Phipps sets up an ambush using a solar amplifier. [2]

Kelly counts the rocket down to launch. [3] The Doctor and his friends take a while to recover from the g-force, but no sooner

have they regained contact with Kelly than the communication circuitry blows out!

Fewsham restores the emergency T-Mat link. Slaar tells him to activate it on 'receive' only. In T-Mat reception, Brent notices the link has been activated and informs Kelly. She assumes that the Moonbase crew must have made a temporary repair and T-Mats to the Moonbase with two technicians.

She finds Fewsham alone in the control room. He says Osgood went berserk with "space madness" and killed Locke before going outside without a pressure suit. [4]

In the rocket, Zoe picks up the homing signal from the Moonbase. As long as the signal remains steady, they are safe.

An Ice Warrior hears Phipps trying to call Earth and enters the solar energy storeroom. Phipps unplugs the radio and plugs in the solar amplifier, destroying the Warrior. [5]

But he has also deactivated the homing beam to the rocket. They will either crash or drift on endlessly through space! [6]

EPISODE THREE

Phipps reconnects the radio and makes contact with the rocket. [1] He tells the Doctor that Moonbase has been invaded.

Kelly replaces the overloaded T-Mat circuits. As the repairs are complete, Slaar emerges from hiding and kills Kelly's two technicians.

The Doctor and Zoe discuss Phipps' 'aliens', which Jamie identifies as Ice Warriors. They are from Mars, a dying planet. The rocket homes in on Phipps' radio signal and lands with a bump.

Fewsham confirms that T-Mat is operational; they can now send to any city where there is a T-Mat centre. [2]

The Doctor reaches the solar energy storeroom and meets Phipps. The Doctor has decided the only way to stop the Ice Warriors is to destroy T-Mat. He contacts Jamie in the rocket to tell him his plan. When Jamie tells Zoe, she is aghast. The

rocket's motors are completely useless – the only way back to Earth is by T-Mat! [3]

The Doctor and Phipps encounter an Ice Warrior holding Kelly captive. Kelly uses the distraction to break free. After a chase, the Warriors capture the Doctor. [4]

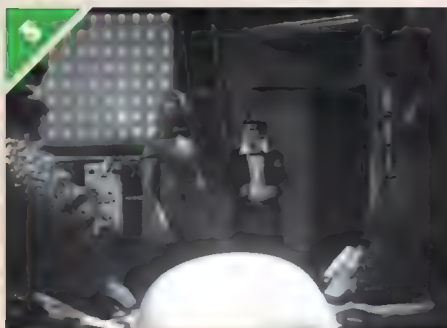
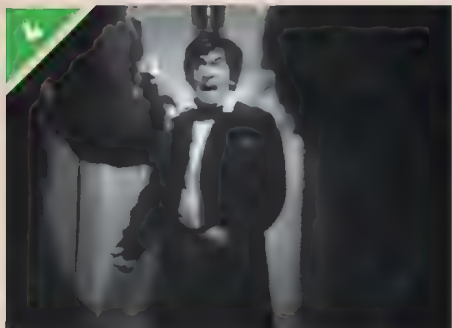
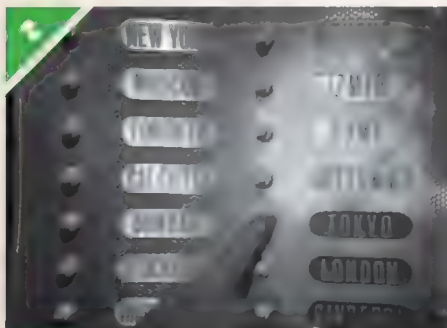
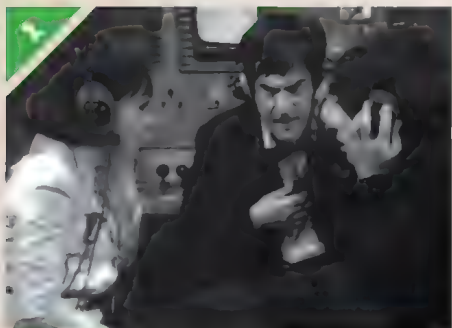
Jamie and Zoe head through the base, ducking out of sight of an Ice Warrior.

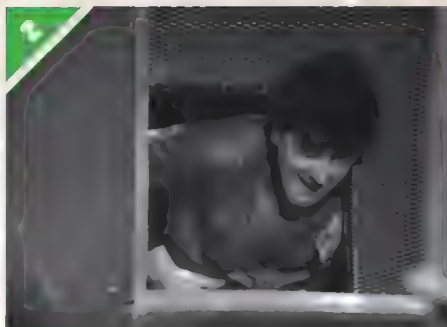
The Doctor is taken to the control room. He wonders how Slaar intends to invade the Earth by T-Mat, then two Warriors carry in a container. [5]

Jamie and Zoe meet Kelly and Phipps in the solar energy room. Phipps suggests they turn up the base's heating. It is controlled from the control room, which they can reach through the maintenance tunnels.

Slaar orders the Doctor to open the container. Inside are six seed pods, one of which bursts. The Doctor falls to the ground.

Slaar orders Fewsham to T-Mat a seed pod to Earth. It materialises in the reception centre and swells up... [6]





EPISODE FOUR

The pod explodes. Brent inhales the smoke and collapses, dead. Radnor uses the air conditioning to expel the smoke. Eldred wonders if the pod exploded to spread its seeds... which have now been dispelled into the air of London!

Under Slaar's orders, Fewsham sends pods to other cities.

Jamie and Phipps crawl through the maintenance tunnels to the Moonbase control room.

Radnor receives Brent's autopsy. He died of oxygen starvation.

Outside, the seed pod's smoke creates a seething foam. [1]

In the Moonbase control room, Fewsham examines the Doctor. He is still breathing. Slaar orders Fewsham to use T-Mat to suspend him in space between the Earth and the Moon. While Fewsham reprogrammes the circuit, Jamie and Phipps crawl to the back of the T-Mat

cubicle and remove the Doctor. Phipps tries to reach the heating controls, but the ventilator grille hole is too narrow. [2]

The reception computer reports a new type of fungi which grows rapidly, spreads its spores over large areas and creates foam as a by-product. Then an Ice Warrior appears in the T-Mat cubicle. [3] It kills the guards, and lumbers out of the building.

Phipps returns to the storeroom with the bad news about the ventilator grille. Zoe suggests she might be small enough to get through.

The Ice Warrior heads through the reception centre grounds, killing some security guards. [4] An Ice Warrior enters the storeroom. While Jamie and Kelly hide, it approaches the Doctor, lying unconscious under a blanket. [5]

Zoe slides through the ventilator grille hole. Fewsham distracts the Ice Warrior on guard while she turns up the heating control. The Warrior turns towards her. Phipps shouts a warning and the Warrior kills him, before turning to Zoe... [6]

EPISODE FIVE

Fewsham attacks the Ice Warrior, buying Zoe a few precious moments until the heat rises to a point where the Warrior collapses. Fewsham tells Zoe that T-Mat is working again.

In the storeroom, Jamie and Kelly attack the Warrior, until the temperature increases and it collapses. The Doctor starts to wake up as Zoe returns with the news that they can return to Earth.

The Ice Warrior sent to Earth forces its way into the Weather Control Bureau and sets the levers of the Weather Control Unit to 'Dry' and fuses the controls in place. [1]

The Doctor, Jamie, Zoe and Kelly return to Earth by T-Mat.

Slaar staggers to the Moonbase control room and lowers the temperature. [2]

The Doctor collects a sample of the Ice Warrior fungus.

Kelly proposes sending up a satellite to act as a T-Mat relay.

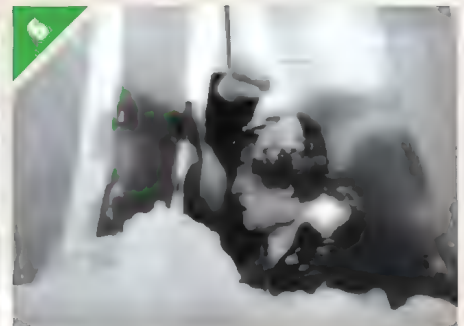
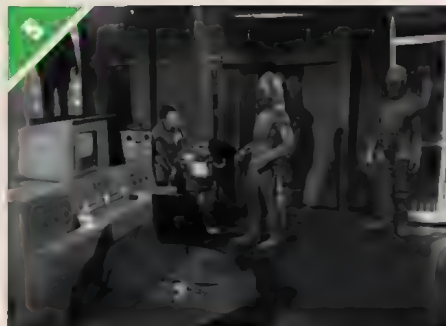
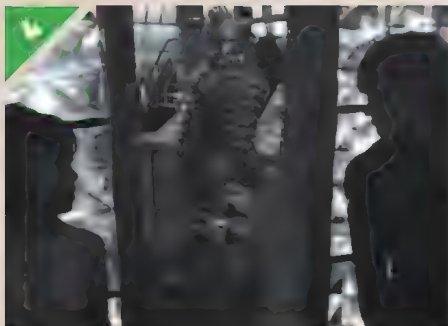
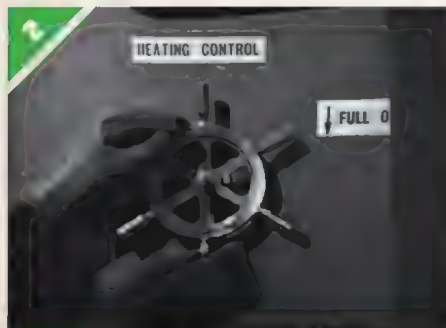
The Doctor examines the fungus in Eldred's laboratory. It expands like a balloon so he pours various acids over it. [3] One liquid causes it to shrink.

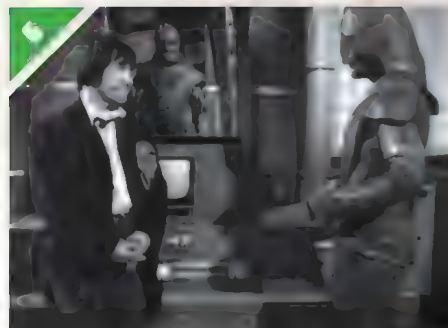
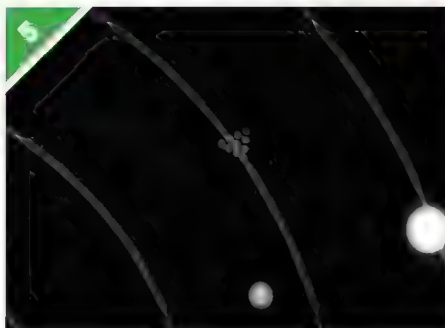
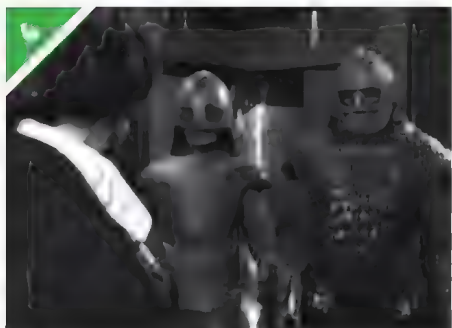
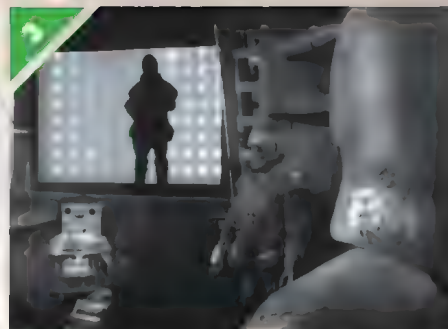
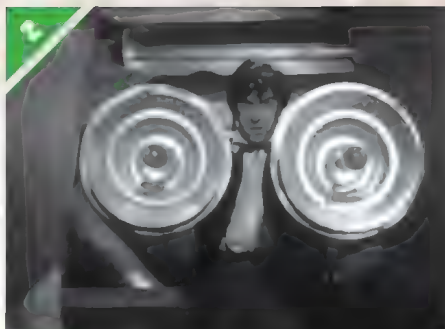
The Doctor calls T-Mat reception and tells Jamie and Zoe that water destroys the fungus. He asks them to contact the Weather Control Bureau and tell them to make it rain. On Moonbase, Slaar tells Fewsham to connect the homing device for the Ice Warriors' armada.

Jamie and Zoe enter the Bureau and hide from the Ice Warrior. [4]

The Doctor and Eldred return to T-Mat reception. On the Moon, Fewsham activates the video link, enabling them to hear Slaar testing the homing device. [5] Slaar realises that Fewsham has activated the link and kills him.

The Doctor works out they can use Kelly's satellite to misdirect the Martian invasion fleet! Then he realises that Jamie and Zoe have gone to the Bureau. He runs to the Bureau through the foam and tries to open the door... [6]





EPISODE SIX

The Ice Warrior hears the Doctor trying to get in. Jamie distracts it while Zoe opens the door to let the Doctor in. [1] Jamie locks the Warrior in a room, then joins the others. They hide in the solar energy room where the Doctor rigs up a portable version of Phipps' trap using solar energy reflectors.

A team of security guards enters the Bureau. The Warrior escapes and kills them all before the Doctor melts it with his reflectors. [2]

Kelly adjusts the satellite to reproduce the Ice Warriors' homing beam.

On the Moon, Slaar is contacted by the Ice Warrior Grand Marshall and assures him that all is prepared. [3]

The satellite is launched. The Doctor reconnects the "rain circuits" of the Weather Control Unit then returns to T-Mat reception with Jamie and Zoe. He intends to T-Mat himself to the

Moon to destroy the Ice Warriors' homing device.

Back in the Moonbase, the Doctor interferes with the Ice Warriors' homing device, but is caught by Slaar and an Ice Warrior. They disarm him; Slaar needs the Doctor alive to operate T-Mat. [4]

In T-Mat reception, Jamie wonders why the Doctor hasn't returned, as a monitor screen shows the Martian fleet changing direction. [5]

The Grand Marshall tells Slaar the fleet has been sent into an orbit close to the Sun. The transmission cuts out and Slaar realises the Doctor deactivated his homing device. [6] Slaar orders the Ice Warrior to kill him, but the Doctor grabs its gun and makes it shoot Slaar. Jamie arrives via T-Mat; they electrocute the Ice Warrior.

On Earth, widespread rain clears away the fungus. T-Mat is operational once more and Radnor is congratulated by the Security Council of the United Nations. The Doctor, Jamie and Zoe slip back to the museum and leave in the TARDIS.

Pre-production

Above:
Ice Warrior
leader Slaar is
eager to get
his clamps on
the Earth.

Following the favourable viewer response to *The Ice Warriors* [1967 – see Volume 11] in late 1967, Birmingham-based writer Brian Hayles, who had scripted the serial, had plans to bring the Martian creatures back to *Doctor Who* in another story. Around this time, Hayles had also been writing for BBC2's science-fiction anthology *Out of the Unknown*, BBC1's police series *Z Cars* and ABC's *Public Eye* drama.

On Saturday 27 January 1968, Hayles wrote an outline for *The Lords of the Red Planet* which was set in the Utopian honeycomb city of Gandor on Mars where the humanoid Gandorians – who retained

traces of reptilian scales – sought a life of beauty and pleasure, tended to by the lesser Saurian slave race. The Gandorians were ruled by their Queen, Veltrena, who was chosen because of her lack of scales and, unlike her fellows, did not wear a hood but displayed her bald cranium. Veltrena was partially the Pygmalion-like creation of Quendril, a biological sculptor who was aiming to regulate the lives of the dying species which could not reproduce and used chemical means to rejuvenate their aging bodies. Only Quendril, and Zaadur, the other Overlord of Mars, knew this. Zaadur had plans for invasion and had sent super-Saurian space probes to other planets – one of these being Varga's

mission to Earth (in *The Ice Warriors*) using the new species created by Quendril. The TARDIS arrived and the Doctor and his friends were captured by the Ice Warriors, but then received as beings of beauty by the Gandorians... mainly because of their hair. Quendril sided with the Doctor against Zaadur, and the Doctor befriended Vargason, a Saurian Ice Warrior who escaped before undergoing cybernetic and brainforming surgery; with new programming, he became a new leader dedicated to defeating Zaadur and allowed his race to evolve peacefully. However, Quendril then saw a new chance for the Gandorians on Earth, although Vargason defeated Zaadur, giving his own life to allow Mars to return to pre-Saurian times.

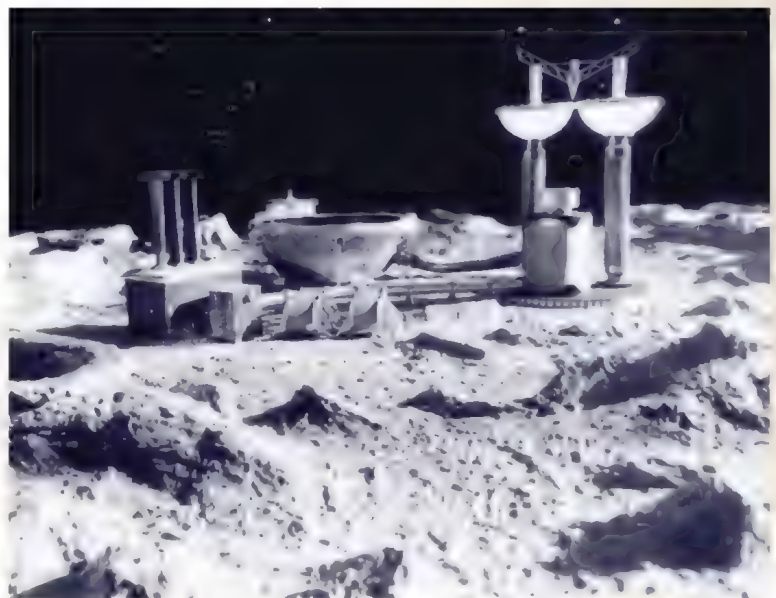
T-Mat

With a formal commission to develop the story from story editor Derrick Sherwin on Thursday 15 February, Hayles then fleshed out the outline as a six-part scene breakdown. In this the Doctor was accompanied by his companions Jamie and 'Dolly' (a placeholder name since it was known that Deborah Watling who played Victoria was leaving the series and a new female character would replace her). There were also new characters introduced such as Arka, Quendril's female assistant, who was jealous of Veltrena, and also Risor who was a 'jester' figure at the queen's court. The story was fleshed out more with incident (such as Jamie being snatched by Risor and then taken as Veltrena's pet) and detail about the city. A new strand of the story was a drive for the Doctor's party to reach the buried area of the 'Old City', with the Doctor also linking his brain directly to that of Vargason to instil his own moral values (hence setting him

against Zaadur). Veltrena rallied her people against Zaadur and Quendril... but then aged to dust, allowing Quendril to seize power. The serial climaxed with a battle between Vargason and his men with Zaadur's warriors, while Quendril and Arka departed for Earth...

In a revised version of the scene breakdown dated Wednesday 27 March, the character of Zoe had been introduced in place of 'Dolly' with the TARDIS arriving in an underground compound where the travellers were trapped like specimens. Veltrena was now Quendril's daughter, Quendril's prototype super-slave was now called Aslor, and he was introduced earlier in the narrative, while Arka had become Risor. Zaadur now threatened Zoe and Jamie with a drug to force the Doctor to reveal his knowledge about Earth, while a new sub-plot concerned golden eggs which were the future of the Martian race (the Gandorian/Saurian element now removed) along with a cloning machine. The story now climaxed with Zaadur planning to drop a bomb from a rocket ship, being stopped by Aslor.

Below:
The Moonbase.



Connections: Space man

► As the Doctor tells Zoe and Jamie, the Russian cosmonaut, Yuri Gagarin was the first human to make a voyage into outer space. His Vostok spacecraft successfully completed an orbit of the Earth on 12 April 1961. Gagarin was killed in a training exercise less than a year before the broadcast of *The Seeds of Death*.



Although Hayes was paid a fee for developing the breakdown of *The Lords of the Red Planet* on Friday 24 May, the storyline was taken no further.

Over summer 1968, Sherwin was writing *The Invasion* [1968 – see Volume 13] and (unsuccessfully) pursuing another job. Producer Peter Bryant filled in for Sherwin during June, and in July Sherwin's assistant script editor, Terrance Dicks, was promoted to full script editor. It was Dicks who

commissioned Hayles to write a new Ice Warrior treatment entitled *Doctor Who and the Seeds of Death* on Monday 15 July; the target delivery date for the story outline was Thursday 1 August, with it actually arriving on Wednesday 7.

Hayles' new storyline was set around the year 3000 AD, with the Earth described as a 'Green Belt Utopia'. Earth was reliant on the instantaneous Travelmat, or T-Mat; central government needed the help of the eccentric Professor Eldred of the Space Travel Museum when a Moon control station was sabotaged by two Martian warlords ('a more intelligent and humanoid version of the Warriors'). The Doctor and his friends piloted the best-preserved of the Professor's rockets to the Moon. The Martians planned to T-Mat Warriors to major population centres on Earth to plant a Martian spore bearing algae which would break down the chlorophyll in Earth's plants, create a hereditary virus and so halt photosynthesis on Earth. Earth's atmosphere would thus become carbon dioxide and nitrogen-rich – ideal for the Martians. The spores, which

would burst in four weeks, were deployed on Earth by Martian 'suicide warriors'. The Doctor and the authorities destroyed the spores by spraying them with oxygen ('possibly liquid, for visual effect'). The suicide warriors were diverted into space when they stepped into the Travelmat despatch chambers.

In the scene breakdown for *The Seeds of Death* dated Monday 5 August, Episode One opened by showing the Travelmat beam pulsating from the Moon, where Fewsham was obeying 'an unseen commander'. T-Mat was supervised by the male technical co-ordinator Kelly, who was aided by public relations officer Mary Burcott. The TARDIS landed on a rocket launching pad at Eldred's space museum – but, when invited outside by Eldred, the Doctor, Jamie and Zoe were knocked out by Eldred's 'gasgun' and awoke to find themselves tied up. Mary suggested seeking Eldred's help. Slaar was described as 'a

Right:

T-Mat's Moonbase manager Harry Osgood has words with Fewsham.



Warrior warlord, who from the back looks almost human' (a suggestion of Dicks' to make the aliens more versatile and interesting), and let Locke contact Earth to lure specialists to the Moon.

Slaar's commander, Visek, arrived on the Moon in Episode Two. After Radnor stopped Eldred's interfering by putting him in protective custody, the Doctor persuaded the professor to help. Hiding in Moonbase, Phipps electrocuted a searching Warrior. Eldred and his friends set off on the rocket mission, finding Mary Burcott stowed away on board. The climax of the episode was to feature Phipps and Fewsham hiding from the Warriors and fighting over the risk of operating the radio transmitter which Eldred needed for guidance.

In Episode Three, Kelly was stunned after taking the T-Mat to the Moon; the Martians fitted him with electronic headgear and forced him to work on

rebuilding the T-Mat cubicle innards. The rocket landed; Jamie and the Doctor looked for Phipps while Eldred, Zoe and Mary effected repairs. The Doctor was captured by Fewsham, while Eldred's party found Kelly in a catatonic state. Visek revealed to the Doctor the flowering fungus which the Warriors intended to use to conquer Earth. The cliffhanger had an Ice Warrior materialising in a T-Mat cubicle on Earth and breaking out in front of Brent and Radnor.

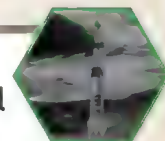
Fungus

Episode Four indicated that Slaar would be able to see the Warrior's point of view as it rampaged on Earth, heading for the gates of Hyde Park and avoiding a puddle. Zoe was able to remove the control helmet from Kelly, but Fewsham's demise came when he vanished from inside a T-Mat cubicle, having served his purpose. The Warrior on Earth released its fungus in the park and was attacked with lasers. The Martians left the Moonbase via the airlock, abandoning the Doctor's party and leaving in their ship. The Doctor's and friends pondered their plan. The climax of the episode had the fungus starting to spread across the dying grass.

In Episode Five, the party attempted to warn Radnor about the fungus; already, a gardener had been found choked to death in the park's hothouse. The Warrior was located and overpowered, collapsing on the steps of T-Mat Control. The Doctor's party was T-Matted back to Earth by Phipps. The Warrior

Connections: Rocket powered

▶ Professor Eldred's rocket is ion powered. An ion drive creates thrust by adding or removing electrons to create ions which creates plasma. Although economical with fuel and power, an ion drive provides a low thrust which is insufficient for take off from the surface of a planet. For this reason, chemical boosters are required to propel a rocket into outer space.



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Right:

Miss Kelly manages T-Mat Earth Control.

was strapped down and examined; Zoe and Jamie were left beside it. The Doctor was overcome by fumes as he and Eldred examined some plant samples from the 'dead' area. The Warrior recovered and made for World Weather Control, followed by Zoe. Jamie called for help on the T-Mat Control intercom. Realising that the fungus was an anaerobic chlorophyll destroyer, Radnor and the Doctor headed for World Weather Control to find the Warrior and dead technicians; the controls were locked for 'sub-zero tundra'. The climax of the episode took place aboard the Martian spaceship, where Slaar and Visek watched the chronometer as the final phase of their plan approached. Dicks was concerned about some aspects of the storyline for this episode, wanting to check the scientific principle of the fungus and also suggesting that the cliffhanger should involve the spread of the fungus.

Episode Six's breakdown had Phipps in Moon Control sending a warning to Earth about the approach of the Martian fleet, which was preparing to land on the Moon. Zoe and Jamie worked with Eldred studying the fungus, while the Doctor wore a heavy coat and oxygen breathing set to venture into the park, where people were dying. The Doctor now insisted that they must warm things up to destroy the spores. Meanwhile, Kelly gave Phipps

Connections: Lunar landing

► In the real world, just four months after the broadcast of *The Seeds of Death*, America's Apollo 11 mission was successful in putting the first man on the Moon on 21 July 1969.



instructions on how to rewire the Moon Control systems to block the Martians' plan; Phipps returned to Earth and the T-Mat cubicle on the Moon exploded behind him, just as Visek and Slaar entered. Spilling water on the fungus by accident, the Doctor discovered a weapon he could use against it; he battled to use the pumps at



a nearby lake to hose the fungus away. This plan failed when the fungus took the oxygen from the water, making hydrogen.

Using oxygen from his pack, the Doctor caused the gas to ignite and destroy the fungus. Meanwhile, the Warriors entered the repaired cubicles on the Moon to T-Mat to Earth – only to find themselves blasted out into deep space. Visek and Slaar perished in the heat from the explosions in Moon Control.

Jamie or Nik?

Hayles delivered a revised storyline on Wednesday 7 August. Having agreed some changes, Dicks commissioned Hayles to produce six scripts on Wednesday 28 August, with a target delivery date of Monday 7 October; his main concerns had been the large number of sets, the demand on film sequences and that the Warriors were used in a similar manner to Hayles' previous serial. A format change for the series was looming, however; Frazer Hines, who played Jamie, had announced his intention to leave partway into the new series in the *Daily Mail* of Thursday 5 September.

His contract of Tuesday 30 April ran until *The Prison in Space*, the story planned to precede *The Seeds of Death*. With Jamie's departure, Bryant, Sherwin and Dicks had developed a new character called Nik.

On Thursday 26 September, Patrick Troughton was offered a contract for 22 more episodes of *Doctor Who*.

The scripts for Episodes One and Two of *The Seeds of Death* were delivered on Monday 30 September, after which Hayles was instructed that Troughton had been granted a week's holiday which would necessitate the Doctor being written out of Episode Four. A day later, Hayles was informed that the character of Jamie – whom he had replaced with Nik – was to be retained.

Hayles delivered the script for Episode Three on Wednesday 2 October, but there seemed to be a change of heart at the production office. On Thursday 3, Hayles was informed that Jamie was indeed now to finish prior to his serial and the character of Nik *should* be introduced. Writing the final episodes, Hayles reworked Jamie as an unnamed companion. All these amendments caused the final three episodes to be late: Episodes Four and Five

were delivered on Tuesday 8 and Episode Six on Thursday 10. On Wednesday 9, Hines decided to continue as Jamie after all, and was duly contracted for the serial.

During this time, Hayles' radio play *Point of Conflict* aired on Radio 4's *Afternoon Theatre* on Saturday 5 October. To promote the Birmingham-based writer's work, the Midlands edition of the *Radio Times* ran a feature on him, recounting how he had created the Ice Warriors (an alien species which he had sketched out for the production team) and how they would soon be returning in a new six-part serial.

Unfortunately, the scripts Hayles submitted were not what the production team wanted, but it was decided that they would "try to be kind" to him. Dicks sent a detailed set of changes back to the writer. Hayles claimed that the problems had been caused by Troughton's holiday and the indecision over Jamie/Nik. The production office felt that Hayles had been informed of these requirements well in advance and overshot a reasonable deadline; it was suggested that Dicks should revise all six scripts. However, by Monday 28 October, Hayles was rewriting the scripts to address the production team's concerns. The following day, the BBC contacted Hayles' agent and explained the scripts as delivered were not acceptable, refuting Hayles' excuses on the grounds that Dicks had given him detailed notes at the breakdown stage.

On Thursday 14 November, Hayles was paid the full fee for his first two scripts and a half-fee for the remainder, with a

Connections: Exhibits - 1

► Professor Eldred's museum contains a variety of space-related objects, several of which had previously been seen in *Doctor Who*. One of the spacesuits previously used in *The Tenth Planet* [1966 – see Volume 8] featured as a representation of cosmonaut Yuri Gagarin. A lunar bus was featured not in *Doctor Who*, but in an episode of *Out of the Unknown*.



Left: Jamie, Zoe and a foamy Doctor at the Weather Control Bureau.

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Above: Commander Radnor and Professor Eldred (seated) in T-Mat Earth Control.

rewrite fee following a week later. During November and early December, Dicks amended the first two scripts and rewrote the remainder from Hayles' storyline. Feeling guilty over the situation, Dicks telephoned Hayles to apologise to the writer for what he was doing to the scripts, and was relieved to hear that Hayles was very amenable, telling him not to worry.

The director assigned to *The Seeds of Death* was Michael Ferguson, who had previously directed *The War Machines* [1966 – see Volume 8]. Since then, he had worked on the BBC2 thriller serial *The Dark Number*, BBC1's police series *Z Cars* and its spin-off *Softly, Softly*, a serialisation of *The Gambler* on BBC2, a remake of the Napoleonic thriller *Triton* for BBC1 and two editions of the BBC2 science-fiction anthology *Out of the Unknown* (including the episode $1 + 1 = 1.5$, also written by Hayles). Designer Paul Allen was new to the series; he had joined the BBC in 1963. Costumes were designed by Bobi Bartlett, as they had been since *The*

Invasion; Sylvia James had supervised make-up since *The Abominable Snowmen* [1967 – see Volume 11].

Special sound for *The Seeds of Death* was handled from December by Brian Hodgson of the BBC Radiophonic Workshop; this comprised a total of 32 new sound creations for the Moonbase, the rocket, the T-Mat base and process and other elements of the serial.

The incidental music for *The Seeds of Death* was composed and conducted by Dudley Simpson who, having worked on *Doctor Who* since 1964, had already devised a percussive theme for the Martians in *The Ice Warriors*; he had previously worked with *The Seeds of Death* director Michael Ferguson on both *Out of the Unknown* and *Triton*. Simpson attended discussions with both Ferguson and Brian Hodgson – who would add an electronic element to the score – on Monday 25 November; Simpson was formally booked on Thursday 12 December. Nine minutes of music was recorded for the

serial at Riverside Studios on Monday 30 December between 7pm and 11pm. Simpson conducted himself, percussionists Eric Allen and John Blanchard, and Hodgson, and the score made use of a pedal tymp drum, a full-range marimba and a glockenspiel. Discussions regarding the music tracks were held on both New Year's Day 1969 and Wednesday 8 January. Simpson felt that this was one of his best scores for *Doctor Who*.

The Seeds of Death would demand a great number of visual effects. This caused problems for Jack Kine's understaffed visual effects department and – as with the previous few serials – the production team was forced to contract special effects work out to Bill King's company, Trading Post, with designer Paul Allen advising on specific requirements.

Martian Ice Warriors

The revised script for Episode One did not specify a date for the serial, but the Doctor (referred to as 'Doctor Who' in the scripts) identified an ion jet rocket of the twenty-first century in Eldred's museum (promotional information suggested the setting as the start of the twenty-first century). In the camera script, Eldred said that it was his rocket that made the first manned landing on the Moon; it was revised when it was realised that NASA would probably reach the Moon in a matter of months, making Eldred's claim unlikely.

The identity of the alien villain was to remain undisclosed until Episode One's cliffhanger: when the technician Harvey was killed on Moonbase, the script indicated that we 'hear the noise of the Ice Warrior gun and see the man and his image defract'. Stage directions also demanded that Locke stared into the

camera 'as though it were a threatening being' and that Slaar should stand close to camera 'in such a way that we are not yet fully aware of his physical characteristics'. There was little description of the humans. Osgood was 'dressed in the T-Mat uniform, with a Controllers [sic] badge on it' while Radnor was 'very autocratic'.

In Episode Three, Jamie called the Martians Ice Warriors, mentioned that he had encountered them before and that they came from the dying planet Mars – all references back to *The Ice Warriors*. The Ice Warrior was armed with a 'sonic gun', and a new Ice Warrior rank, the Grand Marshall, was mentioned. When the Warrior was attacked with the solar device, he 'withers and dies'. In the script, when Slaar saw the Doctor attempting to open the container, he offered him a key to unlock the box; the Doctor was holding a seed in his hands when 'it begins to grow, like a balloon'.

Episode Four's script described the Martian seed pods as being inside 'husks'. Dicks wrote his script around Troughton's non-availability: 'Fewsham looks down at the Doctor's huddled face down body (double)... in such a way that the Doctor's face is concealed from us by his body'. In Episode Five, there was extra dialogue at the end of the first scene where Zoe asked Fewsham if they could get to the others, and Fewsham uncertainly agreed. On the wall map at T-Mat reception, white flags were to be placed on Oslo, New York, Berlin, Hamburg, Paris, London and other Northern Hemisphere cities where the pods had arrived, whereas black flags were to indicate famine areas, including India, Africa, Europe and North America. The exterior of the Weather Control Bureau was to be situated on common land, with the Warrior wading through foam in a courtyard to reach it. ■



Production

Shooting on 35mm film began on Friday 13 December, the same day that Dicks was formally cleared to write Episodes Three to Six. Because the regular cast was recording Episode Four of *The Krotons* [1968/9 - see Volume 13] that day, filming on Stage 2 of the BBC's Television Film Studios at Ealing was for modelwork showing the Moon and Earth

between 9.30am and 5.30pm (the standard time for the filming days); this would form the background to the opening episode captions each week.

Live action filming began on Monday 16 at Ealing, with material featuring the Weather Centre exterior; this set was constructed at Ealing to allow greater control over the firefighting foam generating machinery which was

'FOR THE SEQUENCES IN THE FOAM, TROUGHTON WORE A WETSUIT UNDER HIS COSTUME.'

to simulate the Martian fungus; this was known to give the required effect as it had been used extensively on *Fury from the Deep* [1968 – see Volume 12] earlier in the year. Several Episode Five sequences were filmed, comprising the Warrior crossing the foam-filled 'courtyard', the Doctor collecting a fungus sample, Jamie and Zoe's arrival at the Bureau and parts of the episode cliffhanger, showing the Doctor

engulfed in foam. For the sequences in the foam, Troughton wore a wetsuit under his costume.

The show's regular cast (Troughton, Hines and Wendy Padbury) was required; the Ice Warrior was played by Steve Peters, whom Ferguson had used in small roles in *Out of the Unknown*. Peters' Martian costume reused elements of those created for *The Ice Warriors*, although in the new

Connections: Old friends

As he regains consciousness after being exposed to the Martian seed pod, the Doctor mumbles about Victoria and Jamie. Victoria Waterfield had previously travelled with the Doctor and Jamie but had left the

TARDIS in *Fury from the Deep* [1968 - see Volume 12].



serial all the Warriors would have the smaller-sized heads created for Varga and Zondal in the original story; visual effects assistant John Friedlander sculpted new latex mouthpieces.

Wendy Padbury's new outfit, designed by Bartlett, was a primrose leather trouser suit. Leather was an expensive material, so to keep within the costume budget it was agreed that Padbury herself would pay for some of the cost of the outfit, on the

understanding that she would be allowed to keep it for her own wardrobe at the end of the production.

Filming at Ealing continued the next day, Tuesday 17, with Troughton and Padbury filming the sequences bridging Episodes Five and Six where Zoe rescues the Doctor. Wednesday 18 was spent at Ealing, starting with pick-up shots of Troughton in the foam which had not been completed the previous day. The bulk of the shooting time on this day was spent on the scenes in which the security guards - including stuntman Alan Chuntz - entered the station to confront the Warrior.

Location filming took place from 9.15am to 5pm on Thursday 19, the same day that Hines and Padbury recorded guest appearances on the BBC1 children's variety show *Crackerjack* (broadcast the following day; around this time the pair also did a signing at Selfridges in London along with some Cybermen). Based at Jack Straw's Castle pub, Ferguson's crew shot material on West Heath Road at Hampstead Heath, just opposite Templewood Avenue and close to where Dicks lived at the time. The main sequences detailed the Ice Warrior moving through the foam and attacking

the guards in Episode Four; for shots of the alien moving with the sun behind it, Michael Ferguson had been inspired by Western movies. During filming, a woman driver was so distracted to see Peters in his Martian outfit leaning against a tree and smoking a cigarette through a long holder that she drove into the kerb. Other inserts filmed on this day showed the pods emitting fungus for Episode Four and the fungus being cleared for Episode Six.

Bill King's modelwork continued at Ealing on Friday 20. Using back projection, sequences were filmed showing the ZA 685 rocket leaving Earth, in space and approaching the Moon in Episodes Two and Three, and of the satellite in Episode Six. The ZA 685 was a four-foot-long model which could either be suspended on wires or moved on a hidden armature; smoke could also be piped through it for a 'take-off' effect.

Rehearsals begin

An extra day's shooting at Ealing on Monday 23 wrapped up filming just before Christmas; this included the ZA 685 lifting off from Earth in Episode Two and landing on the Moon in Episode Three. One launch bay was built to Allen's design; this doubled for both the Earth

Right:

Miss Kelly reports to her supervisor Commander Radnor.





and the Moon by means of a change of back projection. A single filmed insert of an Ice Warrior gun firing in close-up was shot for use throughout the serial.

Rehearsals on *The Seeds of Death* began on Monday 30 December at St Helen's Church Hall. The guest cast included Ronald Leigh-Hunt as Commander Radnor. Leigh-Hunt had been in films since the 1950s (including 1960's *Sink the Bismarck!*); on television, he had been a regular in the 1950s film series *The Adventures of Sir Lancelot* and played Colonel Buchan in Southern Television's children's adventure serial *Freewheelers*. Irish actor Harry Towb appeared as Osgood; Towb had a long career in radio comedy and was a regular in *The Army Game* as well as working with Ferguson in 1967 on the *Target* episode of *Softly, Softly*. Fewsham was played by Terry Scully, an old friend of Ferguson's; he had worked with the director before on both *Triton* and *Z Cars*. Philip Ray was cast as Eldred, having worked with Ferguson on *The Newcomers* on which he had been a regular cast member as Mr Cornwallis. The computer voice was by John Witty, whose

vocal skills Ferguson had used on the *Out of the Unknown* episode $1 + 1 = 1.5$; Witty was both an actor and an experienced interviewer and radio broadcaster.

Ferguson had previously cast Ric Felgate – the husband of his wife's sister – as an American journalist in *The War Machines* and featured him in *Triton*; here, he played Brent. Martin Cort, a Voord in *The Keys of Marinus* [1964 – see Volume 2], was Locke. Ferguson cast Alan Bennion, a former civil servant whom he had directed in a tour of *Oliver Twist*, as Slaar; Bennion had worked with Ferguson on some children's theatre projects. The costume for Slaar was created by Bartlett from heavy-duty Neoprene rubber, with freelance props makers John and Jack Lovell providing the fibreglass helmet, breastplate and clamped hands, and Friedlander crafting the scaly half-mask. The eye holes of the mask were covered in gauze and orange gel. However, when it was discovered that the studio lights made the gel flare a spray was used to make them less reflective. The result was that Bennion was virtually blind once he was wearing the helmet and also found it hard to hear anything. To cue him for his scenes, the out-of-shot floor manager would tap Bennion on the back of his legs. The make-up for Slaar was completed when rubber pebbles were stuck to Bennion's chin and black enamel was used to make his teeth appear to be pointed. For the first few recordings, Bennion was fitted with a radio microphone on his costume to allow his dialogue to be clearly captured.

As usual with rehearsals, director Michael Ferguson included a 'Fun Run'

Left:
Foamy filming fun!

Connections: Unsuitable transport

When Jamie suggest that they should use the TARDIS to help Radnor and Kelly reach the Moon, the Doctor says that "the TARDIS is not suited to short-range travel". Zoe suggests that they would "probably overshoot by a few million years", with the Doctor adding, "or by a few million miles".



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version at the end of the week where he encouraged the cast to go through the episode as quickly as they could and make it as funny as they could.

All episodes were taped in Lime Grove Studio D, starting with Episode One on Friday 3 January 1969; the first five were all recorded between 8.30pm and 10pm. The episode opened with title captions superimposed over the special Moon/Earth film. A locked-off camera was used to help give the impression of T-Mat transporting characters to and from the Moon. Harvey's death – performed by Chuntz – was recorded as an insert at the end of the main scene; as with *The Ice Warriors*, when the Martian guns fired the victim's image was reflected and distorted off a sheet of Mirrorlon (with the cameras reverse-scanned to correct the reflection) and intercut with the filmed close-up of a sonic gun prop. Following Dicks' instructions in the script, the Warriors were not shown until the end of Episode One, partially achieved via shots from Slaar's point of view.

The regular cast members retained their costumes from *The Krotons*. Of the images planned to be seen on the TARDIS scanner, Leonardo da Vinci's flying machine, an Avro 1 triplane picture, and a hot air balloon at the Vauxhall Pleasure Gardens in 1849 all came from the Hulton Picture Library; a Gemini spacecraft from NASA; a clipped-wing Spitfire from Fox Photos Ltd; and shots of both Concord and the launch of the unmanned AS-202 rocket in August 1966 Apollo craft came from the BBC

Right:
Filming
shots of the
Moonbase.



(although not all of these slides were used in the final recording).

Witty also provided the 'Tape Voice' commentary about Travelmat, with a projection screen showing slides including three faked photographs depicting T-Mat cubicles in London at Westminster Bridge, Trafalgar Square and on Parliament Street in Whitehall. Eldred's workshop set also contained a monitor unit from *The Krotons*, on which Locke appeared towards the end of the episode. For this recording, the TARDIS police box prop was refurbished with a new sign/phone panel.

During afternoon camera rehearsals for Episode One, a photo publicity session was arranged for shots of Slaar, the Ice Warrior, Miss Kelly, Radnor, Fewsham and Osgood.

On Tuesday 7 January, during rehearsals for Episode Two, the *Daily Mirror* (*Dr Who and Jamie to Quit BBC Show*), *Daily Express* (*Now Who Will Be The New Dr Who?*), *The Times* and the *Evening News* all announced that Patrick Troughton was to leave *Doctor Who* in the summer. Troughton had told Bryant some time earlier that he would not be renewing his

Connections: Exhibits – 2

- Also on display in Eldred's museum was the TARDIS' Astral Map, seen in *The Web Planet* [1965 – see Volume 4] and *Galaxy 4* [1965 – see Volume 6], the Dominators' drill from *The Dominators* [1968 – see Volume 12], the Morok freezing machine from *The Space Museum* [1965 – see Volume 5] and other stories, including *The Wheel in Space* [1968 – see Volume 12].



contract (he was contracted for what was planned to be his final four-part serial on Monday 4 November 1968). In the reports, Bryant commented that the actor feared typecasting and although Troughton had wanted to leave in March he had been persuaded to remain until June. It was also indicated that Hines would be leaving the series in March, although on Wednesday 20 November he had been contracted up to the end of *The War Games* [1969 – see page 80]. At rehearsals, the cast was joined by Tony Harwood – a regular monster actor since *The Tomb of the Cybermen* [1967 – see Volume 10], here playing an Ice Warrior once more.

Chase sequence

On Friday 10 January, Episode Two was recorded with Harwood pre-recording all his Ice Warrior dialogue for playback into studio, since the costumes' rubber mouth appliance were difficult for actors to speak through. After the opening titles (this time reversing the Earth/Moon film), the episode began with a re-enactment of the cliffhanger. The first four scenes were recorded in order, after which all the scenes in the Moon Control store were recorded together; these included Phipps' attack on a Warrior, which was achieved by rapidly intercutting shots between two cameras, and flickering the image into negative. There was then a recording pause to remove the Warrior and create a melted puddle on the floor. There was a costume change for Padbury during the store scenes.

A small piece of dialogue between Radnor and Kelly in which Radnor had forgotten that Osgood was dead was skipped on recording. Inlay was used for the countdown sequences, with a black circular mask framing the countdown

crew; six telejector slides of controls and equipment featured. To enhance the countdown, the computer was superimposed over Kelly's face and the countdown figures projected onto her features. The rocket launch itself included 24 feet of stock 35mm film from the 1963 documentary *The Russian Miracle*, provided by Educational and Television Films Ltd. The end credits rolled over model film of the ZA 685 turning in space.

Episode Three was recorded on Friday 17 January, again with sound pre-records by Harwood. After a re-enactment of the cliffhanger, recording continued partly out of sequence. Early scenes taking place in the rocket cabin and the Moon Control storeroom were recorded first, followed by the first scene at T-Mat reception on Earth. The scenes in Moon Control HQ and adjoining corridor 'A' and 'B' were taped next; the corridor scenes included a chase sequence between the Doctor and the Ice Warriors which used lots of recording pauses, out-of-sequence recording, mirrors and a periscope to create a montage of images. Recording

Below:

An Ice Warrior rehearses a scene without his body on.



was paused during taping of the Control HQ scene where the seed grew; the seeds were balloons filled with talcum powder and inflated on cue via hidden air lines. The scenes at the end of the episode in the Moon Control storeroom and the adjoining corridor 'A' followed. The descent of the rocket towards the Moon used footage of the Apollo 7 capsule leaving its rocket during its mission in October 1968. Recording completed with the final two scenes in T-Mat reception on Earth. The end credits rolled over a shot tracking in on the seed. With recording completed, Troughton departed for his week's holiday.

Calling for the Doctor

Joining the cast for Episode Four was Sonny Caldinez, a tall wrestler who had previously played an Ice Warrior in *The Ice Warriors* and had appeared as Kemel in *The Evil of the Daleks* [1967 – see Volume 10]; Caldinez was to wear the Varga costume originally worn by Bernard Bresslaw in *The Ice Warriors*. It had originally been intended that there would have been a fourth Ice Warrior, who would have been played by Michael Atwell who, like Harwood and Caldinez, had also played one of the Martians in *The Ice Warriors*. However, to save money, the Ice Warrior cast was reduced from four to three in pre-production.

Friday 24 January saw the recording of Episode Four (and dialogue pre-recording by Harwood). The instalment was taped largely in sequence, bar some of the brief closing scenes in the Moon Control store, Moon Control corridors and Moon Control; it began with a new version of the cliffhanger. The T-Mat reception set included a working air vent where the 'gas' emitted by the pod could be sucked away. Blank ammunition was fired in studio

by the defence guard actors when the Warrior materialised on Earth, with Steve Peters playing the warrior which burst from the booth. A telejector slide of the computer was used for the scene where the machine predicted the total breakdown of social order. During recording, for the sequence of Zoe making her way along the Moonbase conduit, when Wendy Padbury climbed up into the entrance her trousers split; this necessitated careful camera angles being used until the damage could be repaired. The closing credits rolled over shots of the stricken Zoe in Moon Control calling out for the Doctor.

Troughton returned for Episode Five's rehearsals where the cast was joined by Hugh Morton and Graham Leaman. Morton, playing Sir James Gregson, was a veteran radio comedy performer who had worked on *ITMA* and the television version of *Life with the Lyons*; Ferguson

Right:
The Ice Warriors take control of Moonbase.



had directed him in 1965 in the BBC1 soap *199 Park Lane* in which Morton played Mr Farrow and then cast him on *Z Cars* in 1967. Playing the Martian Grand Marshall, Leaman – who by this point in his career had limited mobility and generally played roles where he was seated – was unrecognisable from his previous roles as the Controller from *The Macra Terror* [1967 – see Volume 10] and Price in *Fury from the Deep* [1968 – see Volume 12]. Michael Wisher recalled that he was booked at short notice by Ferguson to perform some voices on these later episodes. From Episode Five, Slaar's dialogue would also be pre-recorded, to aid Bennion's performance; Bennion and Peters taped their lines from 2.15pm to 2.45pm on Thursday 30.

Weather Control

Episode Five was made on Friday 31 January, but unlike the other episodes the camera output was captured on 35mm film rather than 625-line videotape; this made editing easier. The episode was recorded in order except scenes at the Weather Control Bureau, which were shot together at the end of the evening. Recording began with a re-enactment of the cliffhanger, with Zoe's call for the Doctor removed. Dropped shortly before recording was an exchange in T-Mat reception where Gregson asked Radnor who the Doctor was, and Radnor took his superior aside to explain. A circular iris was laid over stock film of the moving cells seen by the Doctor under the microscope (15 feet of 35mm film from NASA). The Grand Marshall was seen via a filter lens on a monitor mounted in Slaar's communication device. A telejector slide of the rocket and gantry was shown on one of the T-Mat reception monitors,

while another showed the scene at Moon Control; the rocket was the Mariner 4 which was launched to photograph the surface of Mars in November 1964. Where the Warrior destroyed the Weather Control unit, the camera cut between two versions of the prop – one intact and one burned. In the final scenes, it became apparent that Troughton's hair and sideburns had grown since the filming at Ealing. A special photocall for the recording was conducted showing Louise Pajo on set and Alan Bennion being made up as Slaar; a few days earlier, Peter Bryant had also posed for photographers in the *Doctor Who* production office.

Once again, Bennion pre-recorded his lines for Episode Six from 2pm to 3pm on Wednesday 5 February. Episode Six was recorded on Friday 7 between 8.30pm and 10.15pm. Some scripted material was



Above:
An Ice Warrior
approaches
Weather
Control.

THE SEEDS OF DEATH

STORY

'A SPECIAL PHOTOCALL FOR THE
RECORDING WAS CONDUCTED SHOWING
LOUISE PAJO ON SET.'

abandoned very close to recording; at the start of the episode, where Jamie drew the Warrior off, he originally tried to escape through a window, but found it jammed. Recording took place in sequence apart from grouping together scenes of the Ice Warrior and the guards in the corridor and a few of the later scenes in T-Mat reception and Moon Control.

Animated graphics

The episode opened with a heavily restructured version of the cliffhanger. Episode Five ended with a film sequence of the Doctor at the door, a studio scene of the Ice Warrior moving to the entrance, and ended on film of the Doctor covering his head in panic. Now more brief film inserts and studio scenes were inserted between the two film sequences; these showed Jamie and Zoe evading the Warrior and making their way to the door. At the start of the episode, Troughton was partially covered with foam to match the film sequences. The security guards doubled up to appear more in number, and a split-screen inlay effect was used where the Doctor, Jamie and Zoe were trapped in the solar power room as the Warrior's weapon distorted the door. As the satellite was launched, 25 feet of stock 35mm film showing the launch of a Soviet R-1 missile in October 1948 from the film *Soviet Earth Satellite* supplied by Educational

& Television Films Ltd was relayed to the T-Mat reception monitors; other screens showed specially animated graphics sequences depicting the Martian armada being sent astray by the radio signal.

Stock film of a rainstorm was used, and the TARDIS dematerialised at the end of the episode by means of a cross-fade to a photocaption of the empty workshop set. After the closing roller, the caption *Next Week: The Space Pirates* was included (although this was ultimately not seen when the episode was broadcast on BBC1). ■

Below:
"Oh, my word!"



PRODUCTION

Fri 13 Dec 68 Ealing Film Studio Stage 2:
Model filming

Mon 16 - Wed 18 Dec 68 Ealing
Film Studio Stage 2: Weather
Control Bureau

Thu 19 Dec 68 Hampstead Heath,
Hampstead, London [Commonland]

Fri 20 Dec 68 Ealing Film Studio Stage 2:
Model filming

Mon 23 Dec 68 Ealing Film Studio
Stage 2: Model filming

Fri 3 Jan 69 Lime Grove Studio D:
Episode One

Fri 10 Jan 69 Lime Grove Studio D:
Episode Two

Fri 17 Jan 69 Lime Grove Studio D:
Episode Three

Fri 24 Jan 69 Lime Grove Studio D:
Episode Four

Fri 31 Jan 69 Lime Grove Studio D:
Episode Five

Fri 7 Feb 69 Lime Grove Studio D:
Episode Six

Post-production

Following completion of the studio recordings, cuts were made to every episode of *The Seeds of Death* bar the first. Timing cuts made to Episode Two on Saturday 11 January 1969 were the removal of dialogue between the two Warriors searching the corridors for Phipps (the Warriors clarified that there were many empty rooms, as much of the Moonbase was disused), and the removal of the start of the scene in Eldred's workshop, where discussions about the Doctor's party crewing the rocket were lost (originally, this began with the Doctor's party watching Radnor's technicians setting up equipment in the

Right:

An Ice Warrior chats with a member of the production crew on set at Ealing Film Studios.



workshop. Kelly had checked the air conditioning coolant fluid and Radnor was checking on fuel for Eldred and making certain that it could be transported to the launch site).

Episode Three was edited on Sunday 19, with three cuts to reduce the running time: the first deletion was the end of the first scene at T-Mat Control, where Radnor asked the computer for the latest situation and heard that there were severe food shortages imminent in all major European cities (the American Congress and the Supreme Praesidium in Moscow had expressed their concern over the situation to Radnor – and Radnor discontinued the computer report, angry that there was still no contact with Kelly); the start of the rocket cabin scene where Zoe detects Phipps' signal again, lost the Doctor confirming to Jamie that the rocket didn't have a scanner; and a cut bridging two scenes had the Doctor stressing that T-Mat must be shut down as it was vital to the Warriors' invasion, then asked for a radio – and the start of the next scene in the rocket cabin where Jamie answered the Doctor's call was also removed. Episode Four was edited on Saturday 25; the only cut was a short sequence early on showing Phipps and Jamie in the tunnels.

The Doctor and the foam

Episode Five was edited on film at Group One between Monday 10 and Wednesday 12 February; again, timing cuts were made. An early scene in Eldred's workshop was removed: Eldred found two glass containers in a cupboard



of junk which suited the Doctor's needs, and confirmed that the foam had the characteristics of a fungus. The deaths had all been from anoxia, and the Doctor decided to get a sample of the fungus... which led into the Ealing film sequence of the Doctor and the foam. The end of a T-Mat reception scene was cut: after Kelly suggested sending up the satellite, Radnor asked Gregson to use his influence to give them top priority, with Gregson leaving to arrange things. The end of the scene where the Doctor and Eldred encountered the fungus in the workshop was cut: in response to Eldred's question of what was in the measuring cylinder, the Doctor was to respond, "Water? Ordinary water!" A small cut was made to the dialogue between Jamie and Zoe after they found the dead Weather Control technician: Jamie said that although they could not make it rain, there would be hoses and taps to convey a water supply – but Zoe pointed out that the fungus was well-established

and a vast quantity of water would be needed, possibly drying up the reservoirs.

Editing on Episode Six was conducted on Saturday 8 February, and numerous cuts were made. The start of the first scene in Moon Control was trimmed; originally, Slaar told the Grand Marshall that Fewsham had betrayed his plans and was admonished, the Marshall reminding him that humans were not rational. The end of the rocket launch scene at T-Mat reception was cut: Radnor asked the Doctor if he could defend himself against the Ice Warriors with his device, with the Doctor saying that Miss Kelly must soon test the homing device and T-Mat control. The end of the Doctor/Slaar confrontation was removed: the Doctor said that Earth was in a bad way, food distribution had stopped and they had no way to beat the fungus yet. The final cut was where Jamie asked Zoe if she could operate T-Mat: Zoe said that the security guards were coming, but Jamie would wait no longer. ■

Above:
Wendy Padbury
and Frazer
Hines wait for
their cue.

Publicity

► In *Radio Times*, one of the programme listings for *The Seeds of Death* was accompanied by a monochrome photo of Troughton from *The Power of the Daleks* [1966 – see Volume 9].

► A 43-second trailer for the serial was broadcast at 5.39pm on Saturday 18 January 1969, just after Episode Four of *The Krotons*; this was narrated by announcer Richard Bebb, and contained 45 seconds of music from *Prelude to Doom*, recorded by the Telecast Orchestra.

► Friday 24 January saw an outcry from young fans about the impending departure of Patrick Troughton on BBC1's *Junior Points of View*. Eric Porter – the star of the BBC2 classic serial *The Forsyte Saga* then being repeated on BBC1 – was suggested as a replacement in an item which was basically designed to plug *The Seeds of Death* which began the next day.

Broadcast

- ▶ There were calls to scrap *Doctor Who* entirely voiced on *Junior Points of View* on Wednesday 5 February, with correspondents declaring that, "The Golden Age of *Dr Who* is past". Fortunately there was some support on the next edition on Wednesday 12, with guest Cilla Black saying how she didn't want the series to end... which in turn generated even more comments from young viewers on whether *Doctor Who* should continue or not on Wednesday 26.
- ▶ During broadcast of the serial, the girls' magazine *Jackie* carried a colour pin-up of Frazer Hines and a 'Face to Face' interview with the actor in issue 266 dated Saturday 8 February.
- ▶ Viewing figures for *The Seeds of Death* started lower than those for *The*

Krotons, but rose by over a million during the serial. Audience reaction figures were also reasonable, and exceptionally high for Episode Six. However, ITV retained a greater audience share – 16% against 15% for Episode Six. At this time, most ITV regions were scheduling episodes of Irwin Allen's fantasy film series opposite *Doctor Who*; most areas (notably LWT in London and ATV in the Midlands) were screening his latest series, the popular *Land of the Giants*, while in the north Granada and Yorkshire aired *Voyage to the Bottom of the Sea*. Westward and Channel concluded their run of the Western *Custer* against Episode One and then took the US adventure series *Tarzan* which also aired on Anglia, Tyne Tees, Scottish and Ulster, while Grampian scheduled the Australian series *Woobinda (Animal Doctor)*.

- ▶ On Thursday 6 February, *Television Today* commented that the new serial was not entirely improbable, was impressed that a female controller (Gia Kelly) was accepted so readily by her male colleagues, and found elements of the Brothers Grimm in the Ice Warriors.
- ▶ During January and February, the BBC's head of drama serials Shaun Sutton commented at the BBC Programme Board Meeting that *Doctor Who* was losing out to ITV shows such as *Tarzan* and *Land of the Giants*.

Left:
The Doctor
examines
a seed pod.





Above:
The weather control unit must be set to make it rain.

► An Audience Research Report on Thursday 16 April detailed 239 people's views on Episode Six. The response to the climax, particularly from children, was generally favourable. The adult audience, however, found the ending predictable,

and one viewer thought it unsuitable for children ("When I saw crusty skin showing below the helmet it quite made my flesh creep"). Production values were praised, as was Troughton's performance, and the Ice Warriors were found to have an appeal similar to that of the Daleks. Although generally adjudged an "ideal programme for Saturday tea-time", a minority felt the series deserved a well-earned rest.

► Episode Three was shown as part of the *2nd Doctor – Selected Gems* at the National Film Theatre on Sunday 30 October 1983; it also appeared at affiliated arts cinemas such as Bradford Playhouse and Film Theatre on Friday 8 June 1984. UK Gold broadcast *The Seeds of Death* in both episodic and compilation forms from January 1993. The serial was also shown by Horror Channel from April 2014.

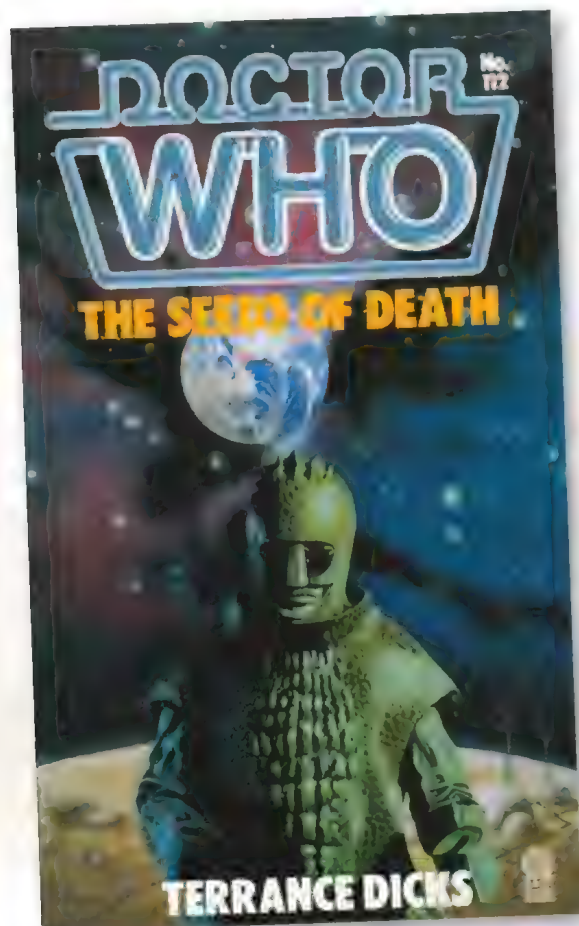
► Although the original videotapes of all except Episode Five had been cleared for wiping on Monday 21 July 1969, a few months after transmission, the serial was made available for sale overseas as 16mm films. *The Seeds of Death* has been sold for broadcast in Australia, Hong Kong, Singapore, Gibraltar and Zambia.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 25 January 1969	5.15pm-5.40pm	BBC1	23'11"	6.6M (68th)	57
Episode Two	Saturday 1 February 1969	5.15pm-5.40pm	BBC1	24'26"	6.8M (72nd)	59
Episode Three	Saturday 8 February 1969	5.15pm-5.40pm	BBC1	24'10"	7.5M (65th)	55
Episode Four	Saturday 15 February 1969	5.15pm-5.40pm	BBC1	24'57"	7.1M (74th)	55
Episode Five	Saturday 22 February 1969	5.15pm-5.40pm	BBC1	24'56"	7.6M (65th)	57
Episode Six	Saturday 1 March 1969	5.15pm-5.40pm	BBC1	24'31"	7.7M (59th)	59

Merchandise

With Hayles' death in 1978, it was Dicks who novelised the scripts for publishers WH Allen. *Doctor Who – The Seeds of Death* was published in hardback in July 1986, with the paperback edition, numbered 112, following from Target in December 1986. The cover painting was by Tony Masero. Star Books, a subsidiary of WH Allen, planned to reissue Terrance Dicks' novelisation *Doctor Who – The Seeds of Death* with *The Krotons* as part of its *Doctor Who Classics* range in September 1988; although covers were



Left:
The original video release of the story, in compilation form.

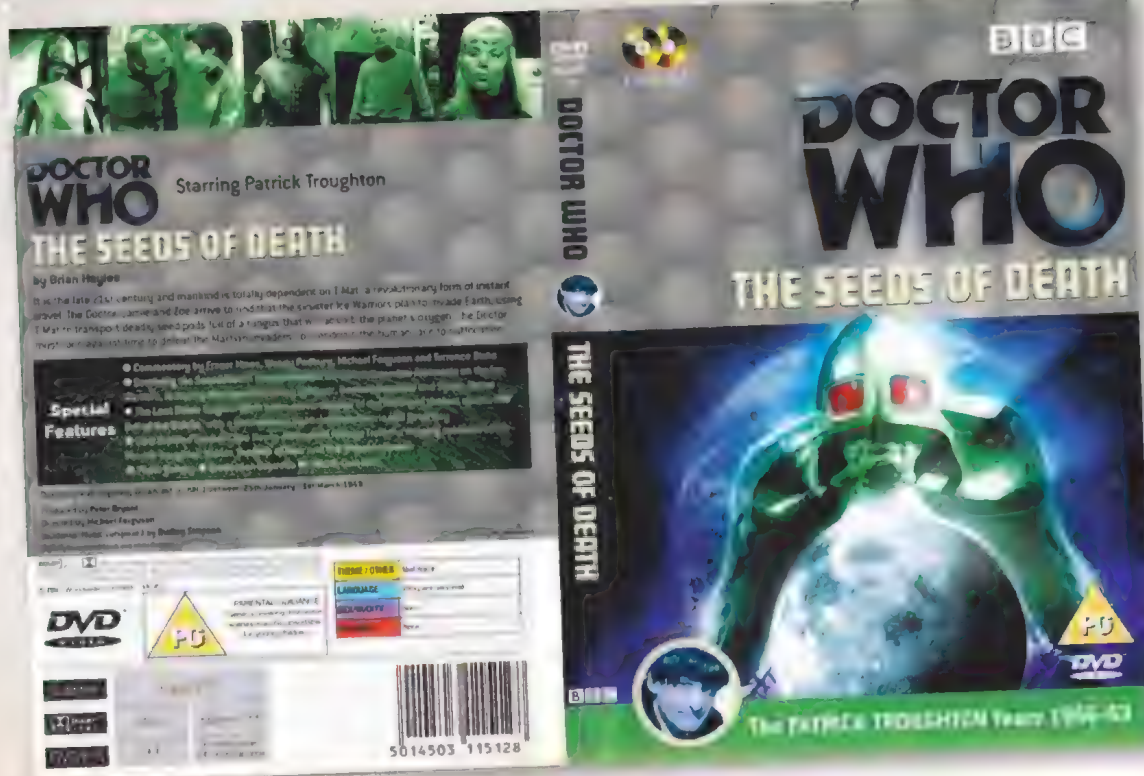
printed, *The Seeds of Death* was replaced by *The Dominators*.

Edited as a compilation, the serial was the first monochrome release from BBC Video in July 1985; originally available in both VHS and Betamax formats, early packaging claimed it was in colour. The video was reissued on VHS only in July 1987.

The serial was released on DVD by BBC Worldwide in February 2003. This two-disc set contained these extras:

- ▶ **Commentary** by Frazer Hines, Michael Ferguson, Wendy Padbury, Terrance Dicks
- ▶ **Sssowing the Ssseedsss** – behind-the-scenes documentary with Alan Bennion, Sonny

Far left:
The novelisation of the story, with a cover by Tony Masero.



Above:
The cover to
the original
DVD release
by Clayton
Hickman.

- **Evil of the Daleks** – amateur behind-the-scenes footage
- **New Zealand censor clips**
- **Photo gallery**
- **Production subtitles**
- **TARDIS Cam 5**

In March 2011, 2|entertain released the *Revisitations 2* box set on DVD and Blu-ray. This set included *The Seeds of Death* along with some new special features:

- **Commentary** with cast and crew
- **Audio trailer**
- **Subtitle production notes**
- **Lords of the Red Planet** – documentary with cast and crew including Terrance Dicks, Wendy Padbury, Frazer Hines, Bobi Bartlett, Michael Ferguson
- **Monster Masterclass** – director Michael Ferguson talks about his experiences directing some of *Doctor Who's* most famous monster stories
- **Monsters Who Came Back for More!** – Nick Briggs (Voice of the Daleks) and *Doctor Who Magazine's* deputy editor Peter Ware take a look at the reasons why monsters often return for

further adventures

- **TARDIS Cam no.6**
- **Easter Egg** – a commentary clip from Episode Six

Issue 115 of GE Fabbri's *Doctor Who – DVD Files* came with *The Seeds of Death* in May 2013.

Two tracks of incidental music from *The Seeds of Death* were included on *The 50th Anniversary Collection* four-disc CD which was released by Silva Screen in December 2013. These same tracks, plus the sound effects of the Ice Warriors' gun impact and the moon homing beam were also included on Silva Screen's 11-CD edition of *The 50th Anniversary Collection* which was released in September/November 2014.

Miniature metal models of the 'Ice Lord' were issued by Fine Art Castings in 1987 and by Alector in 2001; meanwhile a model kit of the 'Ice Lord' was available from Mam-Mod/Warp in 1996. In 1998, Harlequin Miniatures issued metal models of an Ice Warrior attacking. ■

Cast and credits

CAST

Patrick Troughton Dr Who¹
Frazer Hines Jamie
Wendy Padbury Zoe
 with
Ronald Leigh-Hunt Radnor
Louise Pajo Gia Kelly
Philip Ray Eldred
Terry Scully Fewsham [1-5]
Harry Towb Osgood [1]
John Witty Computer Voice
Ric Felgate Brent [1-4]
Christopher Coll Phipps [1-4]
Martin Cort Locke [1-2]
Alan Bennion Slaar
Steve Peters Ice Warrior²
Tony Harwood Ice Warrior [2-6]
Derrick Slater Security Guard [4]
Sonny Caldinez Ice Warrior [4-6]
Hugh Morton Sir James Gregson [5]
Graham Leaman Grand Marshall [5-6]

¹ Credited on Episode Four but does not appear

² Listed as Alien in *Radio Times* for Episode One

UNCREDITED

Monique Briant, Pat Gorman, Edward Cogdell, Royston Farrell, Eric Kent, Ron Conrad, James Haswell, Derrick Chafer, Alan Chuntz, Crawford Lyle Technicians
Alan Chuntz Stunt Technician (Harvey)
Peter Blair Stewart, Douglas Roe Guards
Tommy Laird Double for Dr Who
Peter Whitaker Weather Station Operator,
Douglas Roe, Keith Goodman, Tony Hutchins, Bill Richards, John Crease, Peter Roy, Phil Lumgren, Fred Clemson, Alan Chuntz Security Guards
Michael Wisher Voice

CREDITS

Written by Brian Hayles
 [and Terrance Dicks, uncredited, 3-6]
 Title Music by Ron Grainer
 and the BBC Radiophonic Workshop
 Special Sound by Brian Hodgson³
 Incidental Music by Dudley Simpson
 Visual Effects Designed by Bill King Trading Post³
 Costumes by Bobi Bartlett [1,6]
 Make-Up: Sylvia James³
 Lighting: Fred Wright³
 Sound: Bryan Forgham³
 Film Cameraman: Peter Hall³
 Film Editor: Martyn Day³
 Script Editor: Terrance Dicks
 Designer: Paul Allen
 Producer: Peter Bryant
 Directed by Michael Ferguson

³ Credited on Episode Six only

Left:

"And... yes... the results are coming in from the Prime Minister's constituency..."



Profile

RONALD LEIGH-HUNT

Commander Radnor

Right:

Ronald Leigh-Hunt (back, far right) in *Out of the Unknown: The Naked Sun*.

Born Ronald Frederick Leigh-Hunt on 5 October 1920 in South London, Ronald's stockbroker father Charles married Edith Beard in 1919. Ronald's younger sister Joyce went into showbusiness and cousin Barbara Leigh-Hunt became an actress.

He began acting during wartime service, before training at the Italia Conti School. Starting his career in provincial Rep, an early performance came in *Winterset* (1946, Twentieth-Century Theatre, Bayswater), with Rep stints at Ramsgate, Richmond, Worthing, Windsor and Great Yarmouth.

From 1949 he was leading man with Barry O'Brien's repertory company, appearing in O'Brien's theatres at Shanklin, Eastbourne, Gloucester and Bath.

He then enjoyed West End success as Sir Edward Ramsay in musical *The King and I* (1953-6, Theatre Royal, Drury Lane). Ann Pidgeon was in the chorus line and Leigh-Hunt married her in August 1956. Daughter Laura was born 1963.

He appeared in B-picture thrillers, usually as policemen, detectives, military men and doctors. His first credited role, in *Blackout* (1950), was quickly followed by *Paul Temple Returns* (1952), *Flannelfoot* (1953), *Tiger by the Tail* (1954) and *Shadow of a Man* (1956).

He found small-screen fame as King Arthur in William Russell's filmed TV series *The Adventures of Sir Lancelot* (1956/7), guesting in similar swashbucklers *Sword of Freedom* (1957), *William Tell* (1958), *Ivanhoe* (1958) and *Sir Francis Drake* (1962).



BBC single plays included *The Amazing Dr Clitterhouse* (1957), and in *Cards for Uncle Tom* (1959) he played another mac-wearing detective. Dozens of appearances in popular crime/thriller series of the day included *Colonel March of Scotland Yard* (1956), *Mark Saber/The Vise* (1957/8/9), *Murder Bag* (1958), *No Hiding Place* (1959/62/3/5), *Interpol Calling* (1960), *Knight Errant* (1960), *The Avengers* (1961/5), *Danger Man* (1961) and *Ghost Squad* (1961).

In *Z Cars* he played Assistant Chief Constable Harrison (1962/3). Further crime/adventure shows included *The Saint* (1962/4/8), *The Human Jungle* (1963), *Sergeant Cork* (1964), *Redcap* (1964/6), *The Third Man* (1965), *Softly, Softly* (1966), *This Man Craig* (1966), *Vendetta* (1967), *Dixon of Dock Green* (1967) and *Department S* (1969). Other guest roles came in *Emergency – Ward 10* (1964), *Compact* (1965) and *Dr Finlay's Casebook* (1968).

His hair prematurely white by the late 1960s, he portrayed authority and establishment figures, from knighted pillars of society, to reverends and doctors. Notably he was Gerald De Soutter in *The Doctors* (1971) and Dr Thorne in daytime soap *General Hospital* (1972/3).

Other guest roles were *New Scotland Yard* (1973), *Special Branch* (1973), *Van der Valk* (1973), *Follyfoot* (1973), *Whodunnit?* (1974/7), *The Brothers* (1975), *Oil Strike North* (1975), *Thriller* (1976), *The New Avengers* (1977), *Crossroads* (1977), *Warship* (1977), *The*

Opposite page, below:

Ronald Leigh-Hunt also appeared in 1975's *Revenge of the Cybermen*.

Professionals (1978), *The Onedin Line* (1978) and *Ike: The War Years* (1979). 1980s TV included *Blake's 7* (1980), *The Enigma Files* (1980), *Minder* (1980), *Emmerdale Farm* (1980), *Airline* (1982), *A Dorothy L Sayers Mystery: Strong Poison* (1987), *Remington Steele* (1987) and *The Bill* (1988). He took straight man roles in comedies *The Dick Emery Show* (1976), *Citizen Smith* (1980), *Hilary* (1985), *All in Good Faith* (1985) and *Slinger's Day* (1987).

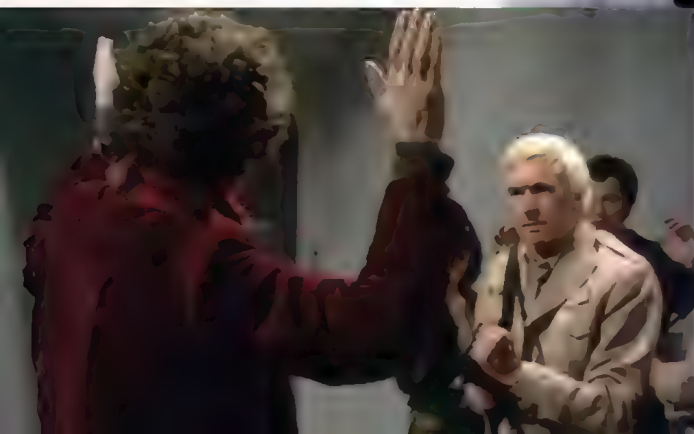
A second *Doctor Who* part came as Commander Stevenson in *Revenge of the Cybermen* [1975 – see Volume 23]. Another science-fiction role in *Out of the Unknown* play *The Naked Sun* was broadcast in 1969.

His longest-running success was as Colonel Buchan in five series of children's espionage serial *Freewheelers* (1968-71), co-starring with Wendy Padbury in later years.

Stage roles included *Night Conspirators* (1963, Saville Theatre). He also played opposite Barbra Streisand in *Funny Girl* (1966, Prince of Wales). Later stage work included starring in and directing *Sleuth* (1978/9, Richmond Theatre).

He had supporting roles in films *The League of Gentlemen* (1960), *Oscar Wilde* (1960), *Sink the Bismarck!* (1960), *The Pumpkin Eater* (1964), *Khartoum* (1966), *Le Mans* (1971) and *The Omen* (1976).

In later life he trained business people in public speaking. Final TV appearances included *Frankenstein* (1992) and *One Foot in the Grave* (1995). He lived in Twickenham, Middlesex and died from bronchial pneumonia on 12 September 2005, aged 85. ■





THE SPACE PIRATES

➤ STORY 49

In the far future, the Doctor, Jamie and Zoe find themselves caught up in a conflict on the frontier of space. A battle of wits rages between Earth's Space Corps and a band of space pirates who will stop at nothing to acquire the highly valuable mineral, argonite.



'THE SPACE PIRATES BOASTED
PIONEERING ADVENTURES OUT AMONG
THE STARS.'

Introduction

The *Seeds of Death* had adopted a contrary attitude. At a time when there was considerable excitement surrounding space exploration and the imminent Moon landing, it had imagined a future where no one cared about such things. T-Mat had made it so easy to put a man (or woman) on the Moon, that rockets became obsolete. As if to make up for snubbing the late 60s zeitgeist, the following story went in the opposite direction. *The Space Pirates* boasted elegantly futuristic spacecraft, and pioneering adventurers out among the stars.

Writer Robert Holmes created a galaxy where alien worlds were plundered for their mineral wealth, and the routes, from one planet to another, were policed by the Space Corps. It may not be considered to be his best contribution to the series, but it's an interesting take on the future of space exploration. Here, the Space Corps is looking into raids on ships carrying the precious metal argonite from the fourth sector of Earth's galaxy. A decade later, writer Bob Baker also imagined a Space Corps in *Nightmare of Eden* [1979 – see Volume 31] – one that was, on that occasion, investigating drug smuggling.

The closest precursor to the Space Corps of this story was the Space Security Service in *The Daleks' Master Plan* [1965/6 – see Volume 6]. But, of course, in that instance, the Daleks' machinations were the main focus of the story, and it soon took agents Bret Vyon and Sara Kingdom far away from their jurisdiction. *The Space Pirates* makes General Hermack's fleet, Caven's



raiders, and quirky space rogue Milo Clancey the heart of the story.

The idea of mining other worlds for valuable commodities recurs many times in *Doctor Who*. As soon as two years after *The Space Pirates*, Malcolm Hulke wrote *Colony in Space* [1971 – see Volume 17] which pitted a giant mining corporation against a group of settlers on the planet Uxarieus. In spin-off fiction, fan writers have chosen to draw a link between *The Space Pirates'* Issigri Mining Corporation and *Colony in Space's* similarly named Interplanetary Mining Corporation.

With five of its six episodes missing from the archives, *The Space Pirates* is quite often overlooked. But it made a valuable contribution to the series' sprawling catalogue of stories about the human race's future endeavours. ■

Above: Ruthless space miners were out to make money in *Colony in Space*.

EPISODE ONE

A dart-shaped spacecraft docks with a navigation beacon. [1] Two space pirates, Caven and Dervish, attach explosive charges then return to their ship. Then the charges are detonated and the beacon breaks into drifting sections.

The destruction of the beacon is detected by the V41-LO, a Space Corps V-ship led by General Hermack. He informs Major Warne and the crew that a gang of criminals has been attacking beacons to plunder them for argonite. [2]

The pirates' ship docks with beacon Alpha 7. In the airlock, Caven and Dervish plan its destruction. [3]

The V41-LO approaches the Pliny system where four beacons are functioning normally. The system is home to the planet Ta, the headquarters of the Issigri Mining Corporation. Hermack intends for them to remain in orbit around Ta, but then Navigator Penn reports a spaceship

at beacon Alpha 7. They arrive just as the ship undocks. The beacon is destroyed and the ship zooms away, towing the beacon sections behind it. The V41-LO loses contact. Hermack decides they must man each beacon with guards. The first is Alpha-4. Lieutenant Sorba and four men are left on guard.

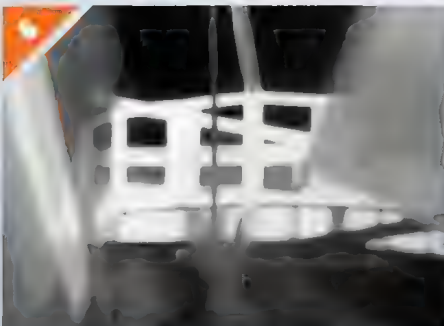
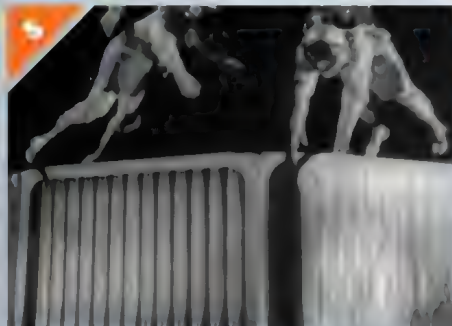
The TARDIS materialises in Alpha-4's computer bay and the Doctor, Jamie and Zoe emerge. [4] Moments later, a section of the floor is flung back and Sorba starts shooting at them. They run.

Caven and Dervish enter Alpha-4 by the airlock. The Doctor, Jamie and Zoe get trapped in a beacon companionway.

Caven and Dervish shoot Sorba and his guards. Sorba sends an emergency signal before losing consciousness.

The Doctor, Jamie and Zoe hear a metallic clang – the sound of a pirate fixing charges to the outside of the beacon. [5]

The V41-LO detects the pirate ship leaving the beacon. The charges are then detonated, breaking it up. [6]



Most of Episode One is missing from the BBC Archives. Representative images used.



EPISODE TWO

The pirate ship speeds away. Navigator Penn is unable to get a bearing on it due to the debris from the beacon but detects a rocket ship in the area, an old C-class freighter.

On board the freighter, the LIZ 79, its captain, Milo Clancey, is having his breakfast. [1] Hermack hails him and demands his identity registration.

In the beacon companionway section, the Doctor wakes up. He finds an oxygen cylinder and opens it.

Clancey is brought on board the V-ship. Hermack demands to know what he is doing in this system; Clancey says that over the last two years, five of his floaters of argonite were hijacked and brought into this system. He tells Hermack the pirates are using high-speed Beta Dart ships.

On an Alpha-4 segment, Jamie and Zoe regain consciousness. The Doctor tells them they are moving through space. [2]

Hermack allows Clancey to return to the LIZ 79. After he has gone, Hermack tells Warne he thinks Milo is the mastermind behind the whole piracy operation.

A sleek Minnow ship launches from the V-ship, piloted by Major Warne. He is to follow the LIZ 79 while the V-ship lands on Ta. [3] The Doctor works out that the sections of the beacon were held together by magnetism. [4] If he can step up the power, he might be able to draw the next section towards them.

On Ta, Hermack enjoys the hospitality of the head of the Issigri Mining Corporation, Madeleine Issigri. Her deceased father, Dom Issigri, used to be Clancey's business partner. [5]

The Doctor increases the power – but gets the polarity repelling their section of the beacon from the others into space.

Warne reports to Hermack that the LIZ 79 is linking with a section of the Alpha-4 beacon. It's the section containing the Doctor, Jamie and Zoe. Clancey cuts his way in and shoots Jamie. [6]

EPISODE THREE

The Doctor examines Jamie, who is just stunned. Then the beacon shakes as one of Warne's rockets hits the LIZ 79. They all run into the LIZ 79. Warne informs them by radio that it was just a warning shot. Clancey undocks the LIZ 79 and thrusts away, leaving behind a cloud of copper needles which interfere with the Minnow's systems. [1]

Warne reports to Hermack that Clancey has got away. Hermack then contacts Penn, ordering him to launch the rest of the Minnow fleet. They are to find and destroy the LIZ 79. [2]

Clancey decides to land the LIZ 79 in the one place Hermack's men won't think of looking for him – on the planet Ta. He has a landing pad there from the days when he worked with Dom Issigri.

Hermack notices a model of a Beta Dart in Madeleine's office. She explains that her company has two Beta Dart ships. [3]

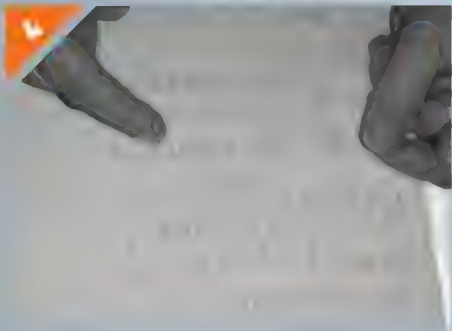
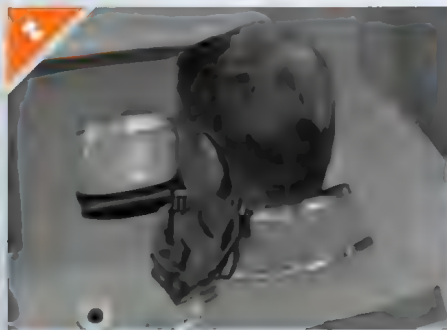
The LIZ 79 lands on Ta, in a freighter dock a mile underground. Clancey tells the Doctor, Jamie and Zoe to wait inside while he goes to the generator room. After he has gone, Zoe tells her friends that she has worked out where their beacon would have gone had it not veered off course. It would have ended up on Ta! [4]

Not too far away, in a mine shaft, Caven instructs Dervish to redirect the Alpha-4 beacon segments to Lobos where Clancey has his HQ. This will confirm Hermack's suspicions that Clancey is responsible for the piracy. Then an alarm sounds, indicating intruders in tunnel nine. [5]

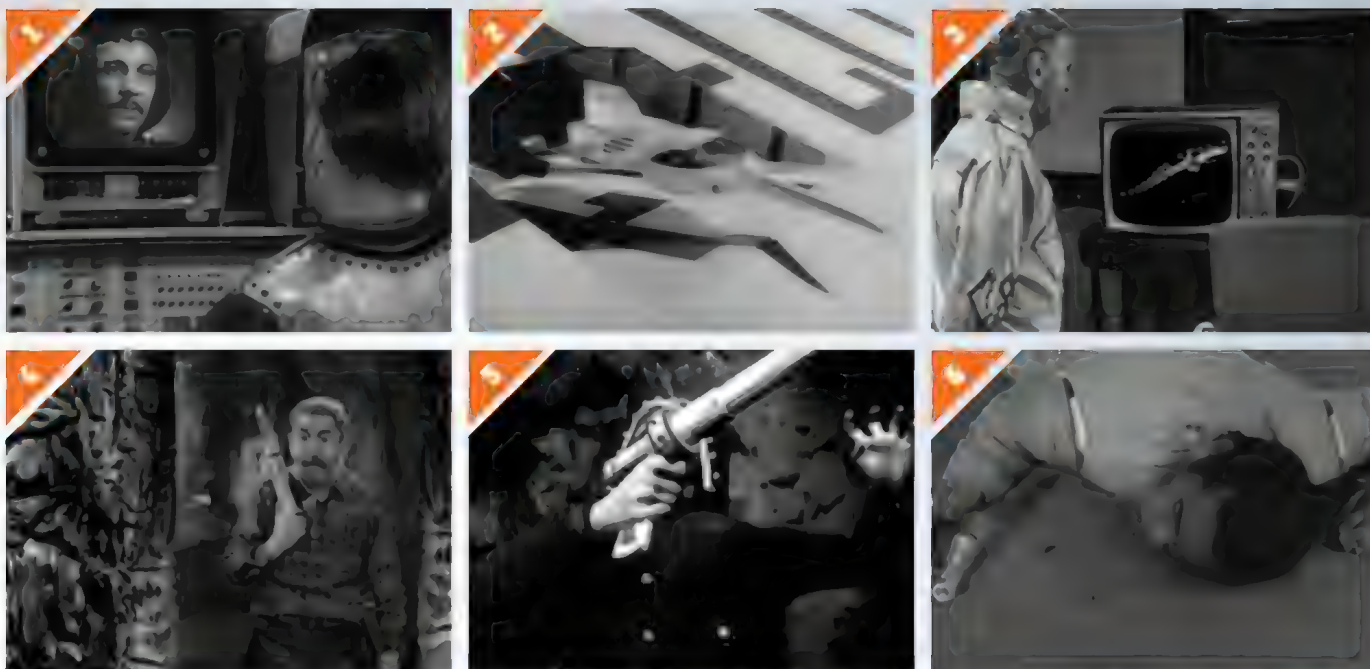
The intruders are the Doctor, Jamie and Zoe, who are now lost.

Clancey returns to the LIZ 79 to find it empty.

Peering through a crack, Zoe see three men cutting up a metal structure. [6] They are then discovered by Caven. Zoe ducks into a tunnel, then screams as she slips down a shaft. Jamie and the Doctor go after her.



No broadcast images of Episode Three are available. Representative images used.



No broadcast images of Episode Four are available. Representative images used.

EPISODE FOUR

The Doctor, Jamie and Zoe land in a cave resembling a prison cell. They are not alone – Lieutenant Sorba is lying on the floor!

Warne returns to the V-ship. Hermack instructs Penn to set a course for the planet Lobos, the location of the headquarters of the Milo Mining Company. Hermack is convinced it is where the pirates are based. [1]

Sorba wakes and tells the Doctor, Jamie and Zoe that the shaft is the only way into the cell. But the Doctor spots a bowl of water – and the only way it could have got there is if there is a hidden door.

Penn detects seven of the sections of the Alpha-4 beacon, on a course for Lobos, along with a Beta Dart. Warne zooms off in pursuit in a Minnow. [2]

Dervish's Beta Dart docks with a nose cone with the distinctive Issigri pattern.

[3] Warne then picks up the Dart on his scanners, and Hermack is aghast to see that they nearly wiped out an Issigri ship!

Part of the punishment cell wall slides open, revealing Milo Clancey who claims he has come to rescue the Doctor and company. [4] Two pirates rush in; Clancey shoots one of them but the other escapes and raises the alarm.

Thanks to Clancey, the prisoners make swift progress through the levels of the mine. However, the pirates catch up with them so Jamie goes to hold them off. The Doctor then runs a cable across the tunnel floor. Jamie steps over it – but the pirates chasing him are electrocuted. [5]

Madeleine is surprised when the Doctor, Jamie, Zoe, Sorba and Clancey burst into her office. Clancey tells her that the argonite pirates are using the mine workings as a hideout. Madeleine refuses to believe it, but then Caven and his men run in and kill Sorba. [6]

EPISODE FIVE

Madeleine reminds Caven that she is the one running the operation and she doesn't want any more killing.

Warne reports back to Hermack. Having tracked the beacon sections to Lobos, he landed at Clancey's base but found it derelict. He thinks that the beacon sections were diverted to Lobos to mislead them. [1]

The Doctor and his friends are locked in a dusty room furnished like an Edwardian study. Somebody is hiding under the table; it is Dom Issigri! [2]

Madeleine warns Caven that it is only a matter of time before Hermack realises the pirates are based on Ta. But Caven has a plan. He will have the LIZ 79 fitted with a remote control unit, then he'll put Clancey and his friends on board and boost them into orbit, just as Hermack's V-ship comes into range. Then the LIZ 79's

oxygen pump will fall apart, as though by accident.

Clancey gets through to Dom by mentioning Madeleine. Dom produces an old photograph of his daughter. [3]

Madeleine tells Dervish that they can't let Caven murder their prisoners. [4] Dervish refuses to help her and walks out, so Madeleine contacts Hermack. But before she can tell him anything the transmission is cut off by Caven. He tells Madeleine that her father is still alive and that if she doesn't co-operate he will have him flogged.

The Doctor lays a trap by smearing wax over the floor and spreading some marbles over it before starting a small fire. [5] The guards rush in and slip on the wax. Zoe, Jamie and Clancey knock them out.

The Doctor, Clancey and Dom reach the LIZ 79, having lost Jamie and Zoe in the tunnels. The Doctor goes outside to look for them – as Caven uses the remote control to make the LIZ 79 launch. The Doctor is caught in the rocket blast... [6]



No broadcast images of Episode Five are available. Representative images used.



No broadcast images of Episode Six are available. Representative images used.

EPISODE SIX

Clancey realises that the LIZ 79 is operated by remote control. He searches for the over-rider unit. [1]

Caven tells Dervish to cut the LIZ 79's oxygen supply then leaves him alone with Madeleine in her office.

Jamie and Zoe move the Doctor to a tunnel with clearer air and he wakes up unharmed. They creep quietly into Madeleine's office where Jamie knocks Dervish out. The Doctor remotely reconnects the LIZ 79's oxygen supply and then Jamie notices that Dervish has slipped away. Madeleine finally gets through to the LIZ 79 and Clancey assures her that Dom is all right.

The V-ship comes alongside the LIZ 79. Dom convinces Hermack that Clancey is innocent and that Caven has engineered the whole thing. [2]

The Doctor contacts Clancey and tells him where to find the over-rider unit.

Madeleine locks her office from the inside. Caven tells Dervish to set demolition charges in the atomic fuel store, then tells Madeleine she can't leave – he's locked her in from the outside! [3]

Clancey locates the over-rider unit and regains control of the LIZ 79. Caven and Dervish leave Ta in a Beta Dart. Warne pursues them in a Minnow. [4]

The LIZ 79 lands back on Ta. Madeleine contacts them and tells Clancey to get to headquarters and release them. He runs there, opens the door, and the Doctor, Jamie, Zoe and Madeleine run out. The Doctor enters the atomic fuel store and defuses the detonation unit. [5]

Hermack orders Warne to attack. He fires two missiles at the Beta Dart. Caven tries to set off the bombs, to no effect. Then the missiles hit, destroying the Dart. [6] Madeleine tells the Doctor that Hermack will take her to stand trial. All that remains is for the Doctor, Jamie and Zoe to find the TARDIS – which means another journey in the LIZ 79!

Pre-production

Doctor Who's script editor Terrance Dicks had been impressed by Robert Holmes' scripts for *The Krotons* [1968/9 – see Volume 13], a story which had been pressed into production at short notice when another serial – *The Prison in Space* by Dick Sharples – had proved unworkable in mid-October 1968. Originally, *The Space Trap* (as *The Krotons* was then entitled) had been provisionally scheduled for later in the run. Shortly before filming began on *The Krotons*, Holmes submitted a further story idea, *The Aliens in the Blood*, on Tuesday 22 October. This was derived from *Schizo*, an outline for a potential series which Holmes had assembled in December 1967; this had postulated that the increasing cases of schizophrenia were part of an evolutionary

Below:
General
Hermack and
Major Warne
try to out-think
the space
pirates.



process for humanity, the development of Mark II humans discovered by neurologist John Baxter.

The Aliens in the Blood dealt with an isolated mutation of the human species evolving in a scientific community in the twenty-second century. The community in the Indian Ocean – Outer Space Commission of Control (OSCOC) – controls space travel and is suddenly the victim of sabotage when the TARDIS arrives. The sabotage is investigated by an agent of the World Intelligence Bureau (WIB). The Doctor's party attempts to prove the innocence of Rafe, a native boy accused of the WIB agent's murder. The serial dealt with the desire of Mark II humans – humans with the power of ESP – to dominate the world.

Wild West adventure

Dicks rejected the *The Aliens in the Blood* storyline because of its similarities to the multi-national setting of *The Wheel in Space* [1968 – see Volume 12] and also because elements of the Mark II humans were close to the aliens seen in the American television series *The Invaders*, which had been purchased by commercial television and screened by ATV in London since January 1967. Ultimately, in September 1973 Holmes redrafted the storyline again as *The Aliens in the Blood* and it was offered to BBC radio in February 1975. When Holmes was unavailable to turn it into a set of scripts for a serial the project was given to René Basilico; under the title *Aliens in the Mind* it was recorded in October 1976



and broadcast by Radio 4 in January/February 1977.

Holmes developed another idea for a serial: a space opera combining elements of a Wild West adventure. Sherwin was keen that the story should explore space travel seriously, as there was tremendous interest at the time in the American Apollo programme. The story began to gel for Holmes when he envisaged Clancey with an old spaceship that he would kick every time it broke down. Holmes recalled that the storyline was originally intended as a four-part serial, becoming a six-parter when another six-part story fell through.

On Saturday 9 November Dicks confirmed that he wanted Holmes to submit a storyline for *Dr Who and the Space Pirates* for delivery by Friday 15. However, Dicks would not be the script editor on the serial, as problems were arising on the last two stories of the 1968/9 series. It had

originally been planned to end the series with a six-part serial (probably *Dr Who and the Impersonators* by Malcolm Hulke, itself most likely a replacement for *The Laird of McCrimmon* by Mervyn Haisman and Henry Lincoln), followed by a four-part story from co-producer Derrick Sherwin. By late November 1968 it had been decided to abandon both storylines, and instead develop a 10-part serial. Although this was to be largely scripted by Malcolm Hulke, it was appreciated that Dicks would work alongside him on the story in the new year. Another problem was that Brian Hayles' scripts for *The Seeds of Death*, due to start shooting in mid-December, required extensive rewrites to be undertaken by Dicks. Consequently, it was decided that Sherwin would return to his former post as script editor for *The Space Pirates* – at the time Sherwin was preparing to take over from Peter Bryant

Dervish and Caven board a space beacon.

Connections: Breakfast sing-song

➤ In Episode Two, as Milo Clancey prepares his breakfast, he gives a rendition of *Somewhere Over the Rainbow*, the song composed by Harold Arlen and Yip Harburg for the 1939 movie *The Wizard of Oz*, in which it was sung by Judy Garland.

This was an unscripted ad-lib by Gordon Gostelow.



as producer of the series in early 1969.

By November 1968 Bryant was aiming to leave *Doctor Who* in order to launch and produce a new family adventure series for BBC1. Devised by Jon Rollason (an old actor friend of Sherwin's who had been in *The Web of Fear* [1968 – see Volume 11]) and Keith Williams, this was *SPAir*, a special team of investigators attached to the RAF which capitalised on the co-operation which the BBC had nutured with the military

during production of *The Invasion* [1968 – see Volume 13] during autumn 1968.

On Wednesday 20 November, Frazer Hines was offered a contract for the final sixteen episodes of *Doctor Who*.

By Friday 29 November, Sherwin had already received the breakdowns for the first two episodes. Due to the impending pre-production dates, he informed Holmes that he should send in each of the remaining breakdowns as and when completed. He also wanted the scenes in Episode Two which featured Milo Clancey and Madeleine Issigri to be more enigmatic, keeping the viewers guessing as to the true nature of the protagonists. These comments were taken on board and Episode Two was restructured with a new cliffhanger by Tuesday 3 December, along with breakdowns for Episodes Three and Four.

On Friday 6 December, Sherwin wrote to Holmes discussing a revised storyline for Episode Four. More of the Doctor and his companions had been required in the storyline, and Dicks had been critical of the scenes set in the cell in the mine shafts. Sherwin also commented that the scripts

for *The Krotons* had all been too brief, with Dicks adding extra material, and told Holmes that in future he would prefer him to over-write rather than under-write. The action scenes in *The Space Pirates* were felt to be very exciting, and it was requested that Holmes should now explore the characters of Milo, the space pirates Caven and Dervish, and the authority figures of the Space Corps a bit more. By now, the breakdowns for the final two instalments were also available to Sherwin, who was expecting the first draft of the script for Episode One in a few days.

It was very clear from the storyline that *The Space Pirates* was going to be a technically complex serial requiring a heavy special effects effort, particularly with the pre-filmed model sequences. Bryant contacted Jack Kine, the head of the visual effects department, on Monday 9 December and warned him that *The Space Pirates* and the impending 10 episodes of *The War Games* [1969 – see page 80] would both be demanding stories. This was the start of a minor battle regarding visual effects' input on the series which ran from December 1968 through to April 1969 – Kine felt that unfair demands were being made on his small department by Bryant

Right:
Madeleine
Issigri is
keeping
secrets.





and Sherwin. The visual effects department had handled the bulk of the effects from *The Evil of the Daleks* [1967 – see Volume 10] to *The Dominators* [1968 – see Volume 12] (except for *The Wheel in Space*). Since *The Mind Robber* [1968 – see Volume 13], this function had been handled by freelancer Bill King and his external props house Trading Post. However, Trading Post was now busy on other projects and unable to take on the workload of the next two serials.

Model filming

The full go-ahead for the scripts was agreed on Tuesday 3 December for delivery by Sunday 16 February 1969 when Holmes was commissioned and terms agreed. Holmes worked rapidly, with the first three scripts submitted by Monday 23 December, and the last three by Monday 13 January 1969. Holmes described General Nicolai Hermack as ‘he wears a well-pressed white drill uniform. Only his rank badges, the two space campaign medals on his chest and his brooding air of responsibility set him apart. He is a man of about fifty, strong-featured and with closely cropped iron grey hair.’ Major Ian Warne was ‘a well-built man of around thirty’ and Lieutenant Joe Sorba was ‘in his mid-twenties, lithe and athletic in his movements’.

Clancey was described as being a ‘stocky, tough, bearded man of about sixty, the sleeves of his tartan shirt are rolled up... a wide leather belt holds up his trousers and there is a sheathed hunting knife at his side’. Madeleine Issigri was described simply as a ‘tall, statuesque, aloof beauty’. Originally there were six sections to each of the Alpha space beacons, although this was increased to eight.

The sequence at the start of Episode Four, in which the Doctor revealed that he had sat on a box of drawing pins which had been in his pocket, was something added to the script based on a practical joke which Frazer Hines and Wendy Padbury had played on Patrick Troughton.

In Episode Five, the script had Milo saying that he had worked closely with Dom for 20 years – this was shortened to 15 on recording. A slip in the dialogue of this episode appeared in the scene where Zoe admitted that she did not know what candles were, despite the fact that she recognised them previously in *The Mind Robber*. Some synopses for the serial indicated that ‘Dom’ was a title rather than a name, referring to ‘the Dom’.

The description of the V-ship was ‘an impressive looking craft: the six deck-ribs give some idea of its size. As it moves nearer, the “Striking Eagle” insignia on its nose-cone and a white painted number – V 41/LO – indicate that this ship has a military function’. For the interior, Holmes also specified the two tiers of the flight deck, which in the finished version used the Striking Eagle icon heavily. The Beta Dart used by the pirates was described as a ‘black dart-shaped spaceship’.

Left:

Milo Clancey is an old-time argonite prospector.

Connections: Argonite

Whereas gold was sought after by the pirates of seventeenth and eighteenth-century Earth, argonite is the preferred mineral of space pirates. As General Hermack says, argonite is “the most valuable mineral known to man and so far only found on the planets of the Fourth Sector”.



For Milo Clancey's LIZ 79 ship, Holmes was inspired by John Masefield's poem *Cargoes* with its description of a 'dirty British coaster with a salt-caked smoke stack'. In the script for Episode Two, the LIZ 79 was described as 'an antiquated spaceship bumbling along leaving a stream-trail pluming out behind it... the identification - LIZ 79 - on its clumsy nose-cone. The hull is scarred and pitted where numerous meteorites have impacted throughout the years. Over one damaged area a big patch has been cobbled on with huge rivets.' In the script, Major Warne described Clancey's vessel as a Delta class freighter, although this was changed to C-class Freighter for recording.

The script for the final episode originally had some additional dialogue, including Caven commenting of Hermack that the Space Corps commander would probably get a medal from "the third president" on "home planet". As the Doctor helped Madeleine to make contact with the LIZ 79, a scene shot aboard the V-Ship depicted Warne and Hermack spotting Clancey's ship and wondering why he did not attempt to flee. When Hermack told Clancey to stand by for boarding, the prospector explained that he couldn't open the airlock doors. The scene where Hermack detected the Beta Dart was originally longer; the General instructed Penn to compute how much time Caven was allowing to clear the blast area of Ta; this suggested a detonation time of 12:00 with the clock then reading 11:45. There was also more dialogue between Caven and Hermack as the former instructed the V-ship to back off.

The serial demanded extensive model filming, although the script went to pains to indicate where footage could be reused. Episode One required the Beta Dart docking at Beacon Alpha 1, the



beacon exploding, a similar sequence at Alpha 7, and then both the V-ship and the Beta Dart arriving at and leaving Alpha 4. Episode Two required establishing shots of Alpha 4's segments (the segment containing the Doctor's party later shooting off into space), the LIZ 79, the XX-1 Minnow launched from the V-ship and the V-41 approaching Ta. Modelwork for Episode Three comprised the LIZ 79 docked at the segment and jettisoning copper needles, both the Martian missiles and the XX-1 caught in the needle cloud and further Minnow launches from the V41 (reusing film from Episode Two). Episode Four reused establishing shots of the V41 and Minnow launch (this time for the XX-2) as well as material of Dervish's Beta Buccaneer reaching the Issigri nose cone. Episode Five used only establishing shots of the V-ship in space and approaching Ta, but the final episode called for several scenes such as Warne's Minnow in pursuit of the Beta Dart and the missile destruction of Caven's craft, as well as reuse of such material as the LIZ 79, a Minnow launch and the V41 near Ta.



The director assigned to the serial was Michael Hart, a newcomer to the series. The brother of artist Tony Hart, he had been an actor in the 1950s and then undertook the director's course at the BBC. From 1964 he worked on the BBC1 soap *Compact* and its short-lived replacement *199 Park Lane* before moving into plays with numerous editions of *Thirty-Minute Theatre* and also instalments of *Sir Arthur Conan Doyle*. From 1967 he worked on the police series *Softly, Softly* and its parent show *Z Cars* before joining the rostra of another BBC1 soap *The Newcomers* in 1968.

Special sounds

Costume design was handled by newcomer Nicholas Bullen, taking over from Bobi Bartlett. The make-up supervisor as usual was Sylvia James, who had worked on the series since *The Abominable Snowmen* [1967 – see Volume 11]. The designer was another newcomer, Ian Watson. Internal BBC planning meant that the visual effects department had a number of assistants but few fully-fledged designers to work on the more demanding

programmes, and with Bill King too busy it was decided to appoint a second designer to handle the model effects. This was John Wood, who had previously designed four *Doctor Who* serials – *The Web Planet* [1965 – see Volume 4], *The Chase* [1965 – see Volume 5] (with Raymond Cusick), *The Myth Makers* [1965 – see Volume 6] and *The Celestial Toymaker* [1966 – see Volume 7]. Wood had resigned from the BBC to become a fine arts lecturer at Hammersmith College, and then went onto become a freelance designer. He collaborated with Watson on the model work, creating all the spaceships and having them constructed by an outside contractor, Magna Models.

Special sounds for *The Space Pirates* were to be created by Brian Hodgson of the BBC Radiophonic Workshop from January 1969; 42 bands of effects were created for V-ships, Beta Darts, Minnows and also a new set of take-off and landing sounds for the TARDIS.

The scripts for the first four episodes were sent out during the first full week of January 1969, at the same time as Patrick Troughton announced his departure from the series. The scripts for the final two episodes were dispatched to the cast around Friday 17 January, with some rewrites and amendments for Episode Six a few days later. The regular cast of Patrick Troughton, Frazer Hines and Wendy Padbury were contracted on Thursday 23 January for filming on the serial from Monday 10 to Friday 14 February. This would comprise all the scenes involving the regular cast for the final instalment, Episode Six. The reason for this was that the 10-part serial, *The War Games*, required not one but two weeks of pre-filming, largely on location, and this would overlap with the scheduled recording of *The Space Pirates* Episode Six on Friday 28 March. ■

Left:

The Doctor, Jamie and Zoe become separated from the TARDIS.



THE SPACE PIR

Production

Above:
The Doctor
does some
tinkering.

Following an experimental test session for the serial on Thursday 6 February, live action filming got underway on Friday 7 February on Stage 2 of the BBC's Ealing Studios for all the sequences which did not involve the regular cast (who were recording the final episode of *The Seeds of Death*). Work was scheduled for 9am to 5.30pm each day. The first sequences to be shot were the three scenes of the spacesuited pirates at work on the beacon hulls for Episode One, with extras Paul Kirby and Les Conrad hoisted on Kirby wires to achieve a weightless effect – making them appear to

move around with jet packs on the beacon hull which represented Alpha 1, Alpha 7 and Alpha 4. Some of these scenes were shot with the camera upside down to help simulate the feeling of weightlessness. Kirby then changed costumes and joined two other extras, Edward Cogdell and Bill Richards, to appear as three miners cutting up sections of the Alpha 2 beacon with oxyacetylene gear – a shot seen from Zoe's point of view in the mines of Ta during Episode Three. It also appears that two shots of an oxyacetylene torch cutting through a bulkhead on Alpha 1 and close-ups of Caven welding the lock on a hatchway were both filmed for Episode

One on this day. This material was shot on silent 35mm film.

The following week was devoted to filming all the live action material for Episode Six. Three scenes were filmed on the first day, Monday 10, with the regular cast in the mine tunnels: the first was the cliffhanger to Episode Five with the Doctor caught in the lift-off blast from the LIZ 79 (courtesy of dry ice smoke), and the second and third being the scene of Jamie and Zoe rescuing the Doctor and helping him to recover in the nearby tunnels. Troughton also recorded a number of speeches which would be heard on the LIZ 79's radio during Episode Six. Some documentation indicates that additional or remounted takes of some of the spacewalk material for Episode One was filmed this day, with Les Conrad and John Caesar again hanging on Kirby wires – along with a close up of Zoe watching the miners at work in Episode Three.

Lisa Daniely and Brian Peck joined the regular cast on Tuesday 11 as Madeleine Issigri and Dervish. Daniely, a half-French actress, had a long career in films and had co-starred in ITP's *HG Wells' Invisible Man* television series. Nicholas Bullen had been briefed that Madeleine would be played by a younger actress than the 39-year-old



Above: Madeleine Issigri models a future fashion trend: metal hair.

Daniely and so had originally aimed for a design in clear vinyl and PVC; this was replaced with flesh lycra when the actress indicated that she lacked the confidence to wear the costume as originally planned. Madeleine's headpiece was based on a Vidal Sassoon haircut which Bullen recreated as a rubber hat sprayed silver.

A kiss from Madeleine

The day began by completing work in the mine tunnel with the scene of the Doctor determining that they must reach the remote control for the LIZ 79 to save Dom and Clancey. There were then two scenes shot on the set of Madeleine's office at Issigri HQ in which the Doctor's party overpowers Dervish and restores the air conditioning to the LIZ 79. For the first of these two scenes, the remote control box was rigged to go up in smoke as it was hit.

The cast and set remained the same on Wednesday 12 for filming three more sequences. The first of these was the scene in which Dervish's escape was noticed and the group sealed themselves in the office to contact the LIZ 79. After that, a cutaway shot of the group was filmed for use on the video screen on board the V-ship. The

Left: General Hermack suspects Milo Clancey of being a space pirate.





Above:
Caven is eager to throw the Space Corps off his scent.

Right:
The Doctor has a plan to find the TARDIS.

final scene of the day was a brief sequence of Madeleine telling the Doctor that Caven was trying to get through on the video screen from the corridor outside.

Gordon Gostelow joined the cast on Thursday 13 for three more sequences in Madeleine's office. Cast as Milo Clancey, New Zealander Gostelow was best known for his appearance in the BBC's 1968 adaptation of *The Railway Children* and had previously been directed by Michael Hart in a three-part *Thirty-Minute Theatre* in 1968. The first scene to be shot had the Doctor realising that Milo was the only person who could rescue them, the second was Milo's arrival in the office to release the group and the third was the final scene in which the adventure was resolved, the Doctor got a kiss from Madeleine Issigri, and Milo made the TARDIS crew an offer of a lift to Lobos in the LIZ 79. Gostelow actually played upon the American prospector angle of Clancey's character with his dialogue and delivery, frequently reworking the scripted lines to make them more in character.

Thursday 13 was also the day that the music for the serial was recorded in Studio 3 at the BBC's Maida Vale facility. The

score was composed and conducted by Dudley Simpson, who had been booked for the serial on Wednesday 15 January. Simpson also played the harpsichord, piano and electric organ. Terence MacDonagh doubled on the oboe and cor anglais, with Eric Allen on both percussion and treble recorder. Singer Mary Thomas was also hired, with her soprano tones double-tracked on some compositions by Simpson to get the effect he required without hiring a second singer.

Damaged film

The score for the whole serial ran to almost 33 minutes, comprised of 23 bands of music, all of which were given titles. *The Title Theme* (AKA *Space Theme*) was used to open Episodes Two to Six. The vocal tracks were *Pirates* (used for the Beta Dart docking in Episode One), *Space Corps/V-Ship Theme* (in Episodes One, Two and Four), *True Blue* (another Space Corps theme for Episodes Four to Six), *Problems* (as the Beta Buccaneer was approached in Episode Four), *Dr Who is Dead: But No!* (in Episode Two), *LIZ 79* (in





Episode Two), two versions of *Mounting Danger* (in Episodes Four to Six) and *In Distress* (as the oxygen ran out in Episode Two). The remaining pieces were entitled *Not Much Longer*, *Issigri* (Episode Two), *That'll Larn Yer* (Episode Three), *Peaceful*, *Doom*, *Triumphant*, *Sinister* (Episodes Four and Six), *Baffled*, *Questioning* (Episodes Four and Five), *Jubilant*, *Problems* (Episode Five) and *Questions/Coda* (Episodes Five and Six). Other documentation referred to the bands of music by the titles *Deep Space Sound*, *The Pirate Theme (Baddies)*, *The Space Corps (Goodies)* and *Disaster*. The final planned day of live action filming was on Friday 14 February for three sequences set in the corridor of Issigri HQ and the atomic fuel store – requiring the same actors as the previous day. These intercut sequences showed the Doctor, in Dervish's discarded protective clothing, using the last six minutes of the countdown to deactivate the primed detonator unit.

It was soon discovered that some of the film shot on Friday 14 February had been damaged while being processed

– a remount was rapidly scheduled for Wednesday 19 February. Troughton appears to have been the only actor rehired for this – missing out on rehearsals for the first episode of the serial – suggesting that these were the scenes in the atomic fuel store.

The model filming, on silent 35mm film, was performed by the Bowie Group in Slough, and was supervised by Wood at Hart's request to ease the time constraints on him. The Bowie Group had previously worked on *Thunderbirds*. Hart later recorded his extreme gratitude to Jack Kine, Ted Dove of Magna Models and lighting cameraman Nick Alder for their work on the model sequences. Wood's designs were simple and sharp, and the models were large and detailed: the V-ship was eight feet across and had a perspex panel showing its interior as well as hinged panels for the Minnow launching bays. The Beta Dart was a five-foot-long model constructed in steel and wood, with the details added in fibreglass. The models were brightly lit and suspended on

Above:
The models of the V-ship, the beacon and the Beta Dart.



Above:
The Beta Dart
pirate ship.

black rods against a starless black velvet spacescape. With the exception of the Minnow launch sequence – where the small model was flown on wires – the models did not move, this illusion being created by tracking in and out with the camera. To indicate the thrusters of the ships firing, lights on the models were illuminated.

Joining the cast for the studio recordings was Jack May who was best known on television as the butler in *Adam Adamant Lives!* and on radio played Nelson Gabriel in *The Archers*. The other guest star to join the serial was Dudley Foster as Caven; Foster being well known as Inspector Dunn from the early episodes of *Z Cars*. Rehearsals at St Helen's Church Hall got underway on Monday 17 February.

Each episode of *The Space Pirates* was recorded on Friday nights from 8.30pm to 10pm, starting with Episode One in Lime Grove Studio D on 21 February. This was the final episode of *Doctor Who* to be recorded at Lime Grove, the studio which had frequently been used to record

Doctor Who for over five years. A photocall for BBC Publicity was held during the afternoon camera rehearsals to get shots of Caven and Dervish on the beacon, Warne and Hermack on the V-ship and the TARDIS crew members with their ship.

Because the government beacons were near identical, several of the sets in the first episode doubled up as different locations with minimal redressing. The main example of this was the airlock set – complete with 'working' pressure gauge indicator – which appeared as the entrance to Alphas 1, 7 and 4.

The main set was the flight deck of the V-ship. This was a two-level set with a raised rear section for General Nicolai Hermack and Major Ian Warne, and a lower section for the technicians and navigators. The set included a number of monochrome monitor screens and a large Eidophor video projection screen for the main viewer – situated in front of Navigator Penn's console. Onto this were generally fed mixed images from other

cameras or film sequences from a telecine machine. The most common example of this was the radar sweep, a rotating image fed to the screen via a vidicon, on top of which were superimposed captions animated live in studio, static strapeasel captions or 35mm telejector slides. The static captions were for stationary signals (eg the four beacons in the Pliny system, the Beta Dart at Alpha 7 and the eight segments of Alpha 7), while Peter Netley of the graphics department provided the animated captions (eg the Beta Dart departing Alpha 7 and Alpha 7 exploding). These images were also fed to the Centel, Peto Scott and Pye monitors dotted around the set.

For the scene in which General Hermack addressed the crew of the V41 about how they were entering the fourth sector of the galaxy, May's voice was echoed in studio to give the impression of a ship's tannoy system. The arrival of the TARDIS in the computer bay of Alpha 4 was achieved using overlay to place an image of a model police box from another camera into a shot of the empty set. There was then a recording break to place the full-size TARDIS prop for the sequence of the Doctor's party emerging.



This set was built on a raised platform, allowing Sorba and his men to emerge from a manhole built into the floor. A second recording break was scheduled just after the Doctor realised that he, Jamie and Zoe were trapped on the companionway by Sorba's men. The guns used by the space guards and the pirates illuminated at the end when fired, and were accompanied by a sound effect from Brian Hodgson of the BBC Radiophonic Workshop. The automatic radio beacon activated by Sorba was set up to explode when Caven fired at it.

Made as film

The third and final recording break was scheduled to line up the radar traces on the V-ship screen showing the Beta Dart leaving Alpha 4. This final section of the episode was also transferred to 35mm film as well as 625-line videotape, allowing it to form the reprise at the start of the following week. It had been decided that Episode Two would be made as a film (ie using electronic video cameras in studio as usual, but then using a 35mm film camera to film the monitors instead of recording the mixed output on videotape). The roller captions were shown over a shot of the TARDIS crew being rocked by the companion way explosion (achieved by rocking the camera) which faded to black.

The opening story title and writers credit for the serial were presented in a distinctive manner. After an initial sequence, the image would be defocused and flared to a whiteout (ie a crossfade to a white background), over which black

Connections: Tools of the trade



➤ The Doctor uses a normal screwdriver (rather than his sonic one, first seen in *Fury from the Deep* [1968 – see Volume 12]). He is in possession of some marbles (green ones being his favourite), some drawing pins and a tuning fork.

Left:

The space pirates are willing to risk their lives for argonite.

caption lettering reading “*The Space Pirates*” by Robert Holmes and *Episode One* would be superimposed – backed by the soprano track of *Space Theme*.

With the exception of Episode Two, each instalment was edited on videotape the following Sunday and then viewed at a playback around 5.15pm on the Tuesday. As rehearsals got underway on Episode Two, Wendy Padbury’s decision to leave the series alongside Troughton and Hines was announced to the press on Monday 24.

Right:

The Doctor and his friends are caught in the crossfire between the Space Corps and the pirates.

Television Centre

A small amount of dialogue between Hermack and Clancey on the bridge of the V-ship was cut in rehearsals, removing the General offering Milo some supplies as he was leaving. One complete scene was also removed before recording. This brief sequence was set on board the LIZ flight cabin after the segment containing the Doctor and his friends shooting off into space. Milo was sleeping with his ship on automatic pilot when the sonarscope bleeped, and his first instinct was to kick it into silence. However, he soon realised that something was approaching and turned on the video screen to see the section of beacon approaching (a film sequence). Taking the ship under manual control, he pulled back the throttle to investigate further.

Troughton was apparently very unhappy with the serial and complained about the script for this episode, being in a bad mood following the producer’s run. Since the lead actor had now announced his departure from the series, there was little that the production team could do to placate him.

Episode Two was film-recorded to 35mm in Studio TC4 at Television Centre – the



new permanent home of *Doctor Who* – on Friday 28 February. Two caption slides were prepared to be displayed on screens during the episode. The first of these was the registration document for Milo Clancey’s ship seen by Hermack and Warne on a monitor aboard the V41. Although not part of the script and not clearly readable on screen, it gave various details of interest. LIZ 79 stands for Longrange Investigation Z79, a Class II Freighter, WA-9-2003-4. It was originally registered with Issigri Mining, but this was cancelled in 1992 (suggesting a setting of the early twenty-first century for Holmes’ undated scripts), and was re-registered to Lobos Mining (referred to in dialogue as the Clancey Space Mining Company). The second caption slide, seen in Madeleine’s office, simply stated that Milo Clancey of Lobos Mining was the owner of the LIZ 79.

Only one recording break was scheduled for the whole episode – an opportunity for Donald Gee (who had been with Michael



Hart at drama school) to change costumes for the subsequent Minnow scenes just after the sequence in which Hermack revealed why he let Clancey go.

The cockpit of the Minnow craft was never seen fully, always shown as a small set with a black drape backdrop in a close-up shot of the helmeted pilot – Major Warne. The closing credits at the end of the episode were rolled over the apparently lifeless Jamie, shot down by Clancey.

The 35mm film shot from the studio monitors was sent to Group One, a film editing company, which prepared a finished version for screening at Lime Grove Theatre 5 on the afternoon of Tuesday 4 March.

Studio TC4 was also the venue for recording Episode Three on Friday 7 March, the instalment beginning with a film reprise of the end of Episode Two before mixing to the title captions. As with Episode Two, Madeleine's office used a working monitor to show Warne in the

Minnow cockpit. There was a recording pause to allow the regulars and Gostelow to move from the beacon companion way to the LIZ flight cabin during Warne's missile attack at the start of the episode. The swift acceleration of the LIZ was indicated by moving one of the cameras rapidly to the left, and the sound of Milo's teapot falling dubbed in. A slide caption of the Minnow and the missiles helpless in the cloud of needles was shown on the Peto Scott monitor on the LIZ's flight deck set.

As the LIZ 79 approached Ta, a caption slide of the planet was shown on the flight cabin's monitor, followed by the film sequence showing the craft passing close to Ta. Only one recording break was scheduled again just after Caven and Dervish hearing about the intruders in perimeter tunnel nine – allowing the regulars to get into position in the mine shaft and for the cameras to move. The last shot of the TARDIS crew falling into the darkness was achieved by having the regulars fall down past the camera as it held on the lights of the pirate guards and tracked in on Caven.

On Monday 10 March, the *Daily Express* carried the story 'Dr Who' actor hit by car;

Below:

Clancey has little regard for General Hermack's authority.



Connections: Wax and wane

➤ Zoe appears to suffer from some form of amnesia when she reveals that she does not know what candles are and has no idea how they work. In *The Mind Robber* [1968 - see Volume 13] she recognised candles immediately.



this reported that on Saturday 8 March, Frazer Hines had been hit by a car near his home in Chiswick and receive a broken leg. In fact, a vehicle had driven into Hines, but his leg had been severely bruised rather than broken and he was able to continue with production of the serial.

Episode Four was taped on the evening of Friday 14 March in TC4, opening with a 16mm film recording

reprise of the end of Episode Three. The set for Caven's headquarters used a monitor upon which Dervish appeared, reporting from the Beta Buccaneer. An animated caption of a radar trace showing the Beta Buccaneer approaching the seven segments of Alpha 4 was overlaid on the radar sweep fed to the vidicon camera, and both images projected to the Eidophor screen on the flight deck of the V-ship. In the subsequent scene on the bridge, the animated film was replaced by a caption slide of the stationary Beta Dart dot, and one of the other monitors showed a close-up of Warne in the XX-2 Minnow cockpit. As the crew of the V41 guided the XX-2 towards its quarry, an animated trace of the Minnow approaching the Beta Dart with the Buccaneer slipping away was superimposed on the Eidophor radar screen. Recording pauses were scheduled during this sequence to swap the animated captions from camera to camera, and also to rewind the film to a certain point as Hermack recognised the Issigri nose-cone sported by the Buccaneer.

A recording break was scheduled after the scene of Milo leading the escapees along the mine tunnel to allow the cameras to be repositioned for the chase sequence set in the mine shaft and tunnel sets. This

caused a great many recording pauses, and a further break just before the first of the space pirate guards ran into the Doctor's energy wall. The break allowed the cameras to line up to superimpose a spark from an arc generator over the main shot of the pirate guard. The power box was rigged to explode on cue with a small flash charge when shot by Caven. The closing credits rolled over the shot of Sorba's corpse.

Final episode

Episode Five, recorded in TC6 on Friday 21 March, opened with a re-enactment of the final moments of Episode Four - with Nik Zaran hired purely to die for a second time. The cast was joined for the last two episodes by Esmond Knight, who was cast as Dom Issigri, a veteran actor from the pre-war days of television who had previously starred in *A for Andromeda*.

Warne reported on tracking the beacons to Hermack on a monitor screen from the Minnow set, and later in the scene, four caption slides were used on another monitor to illustrate Penn's description of the course adopted by the beacon sections.



Right:

Time, and air, is running out for the Doctor, Jamie and Zoe.



The monitor at Issigri HQ was again used, this time to relay Dervish's reports from the Beta Buccaneer.

A recording break to reposition the cameras was scheduled after the study scene in which the Doctor planned an escape. One of the V-ship flight deck monitors was used to show Madeleine calling on band 396 in an attempt to alert Hermack, and later Hermack attempting to call her back on the screen in her office. A recording pause was then scheduled to set in the waxed floor of the study (as well as the smoke from the fire generated from water on hot coals) for the ambush scene, and reposition Dervish to the LIZ 79 where he would talk to Caven on the ship's monitor. Further breaks were then scheduled to arrange the ambush of the two space pirate guards – one of which, Thrace, played by extra James Haswell, was referred to in the scripts as Louch. At the end of the episode, the closing captions were superimposed over the film sequence of the smoke-enshrouded Doctor as the picture faded to black.

When rehearsals began on the final episode, the regular cast members were already in Brighton at the start of the fortnight of filming of the next serial, *The War Games*, leaving the guest cast to complete the serial. Recording took place without any of the regular cast for the first time since *Mission to the Unknown* [1965 – see Volume 6]. Almost 10 minutes of the episode had been pre-filmed.

The final episode of the serial was videotaped in Studio TC4 on Friday 28 March. The make-up supervisor for this session was Sallie Evans (Sylvia James being away with the crew of *The War Games* on location), although James was still credited for the whole serial on this episode. Valerie Stanton, the extra who had featured as Madeleine's secretary in earlier episodes, was contracted to appear in Episode Six but ultimately was not used.

Episode Six opened with a reprise of the mine tunnel film sequence from the previous episode, defocusing from the Doctor to the episode captions. The monitor in Issigri HQ was used to show

Above:

Major Warne and General Hermack think they've got it all worked out.



Above:
Caven and
his men set
a beacon to
blow apart.

both Dervish talking to Caven and later the scene on board the remote-controlled LIZ 79. From very early on in the episode, there was no further taping on this set as all the remaining scenes featuring the regular cast had been pre-filmed.

A 35mm slide of a dot was merged to the Eidophor screen and monitor on the V-ship as the Space Corps detected the LIZ 79. For the scenes on board the LIZ 79, although all the Doctor's speeches were pre-recorded, Daniely performed her lines as Madeleine off-camera in studio.

When Hermack called Issigri HQ to assure the trapped group of his arrival, a film sequence of Jamie, Madeleine, the Doctor and Zoe was projected onto the Eidophor screen. Because none of the regulars were in studio, it was Madeleine who appeared on the corridor monitor screen to talk to Caven and Dervish.

Likewise, later on when reporting the situation to Hermack on the V-ship, she appeared on the Eidophor and the monitor screens. A working countdown clock and a flashing radiation sign were installed in the corridor of the mining base, counting the time from 11.25 through to 11.40. The only recording break of the evening was scheduled after the scene of Caven and Dervish leaving the Issigri base.

A caption showing the Beta Dart was overlaid on the radar sweep to the Eidophore as Warne and Penn detected Caven's departure, and in subsequent scenes, Warne appeared in the Minnow cockpit on the main screen and deck monitor. At first, Caven communicated with Hermack on the radio only, but as the Beta Dart was attacked, he and Dervish appeared in a brief close-up on the Eidophor. A superimposed arc flash was added to the film sequence of the Beta Dart disintegrating when hit by the two missiles.

The closing credits were superimposed over the final telecine of the LIZ 79 in space, and at the end of this a slide caption reading *Next Week: The War Games: Saturday, 19th April* was ordered for superimposing. This was, however, cut on transmission and replaced by a series of film sequences forming a special trailer for the 10-part story. ■

PRODUCTION

Fri 7 Feb 69 Ealing Film Studio Stage 2:
Beacon/Mine Tunnel

Mon 10 Feb 69 Ealing Film Studio Stage
2: Mine Tunnel

Tue 11 Feb 69 Ealing Film Studio Stage 2:
Mine Tunnel/Issigri HQ

Wed 12 - Thu 13 Feb 69 Ealing Film
Studio Stage 2: Issigri HQ

Fri 14 Feb 69 Ealing Film

Studio Stage 2: Corridor/
Atomic Fuel Store

Wed 19 Feb 69 Ealing Film Studio
Stage 2: Atomic Fuel Store
(remount)

Fri 21 Feb 69 Lime Grove Studio

D: Episode One

Fri 28 Feb 69 Television Centre Studio 4:

Episode Two

Fri 7 Mar 69 Television Centre

Studio 4: Episode Three

Fri 14 Mar 69 Television Centre Studio 4:
Episode Four

Fri 21 Mar 69 Television Centre Studio 6:
Episode Five

Fri 28 Mar 69 Television Centre Studio 4:
Episode Six



Publicity

- The Drama Synopsis issued to promote the serial referred to it as a 'space saga' of interstellar ships, emphasising the film effort on the model sequences which promised 'accurate and exciting shots of these space vehicles'. At this point, the Space Corps was still referred to as the International Space Corps - later changed to the Interstellar Space Corps for recording. The presence of Gostelow and Daniely, along with another guest star, Jack May, was also emphasised.
- *The Space Pirates* was trailed directly after Episode Six of *The Seeds of Death* in a film montage sequence, over which the continuity announcer said: "Far into the future and far out into the black depths of the galaxy, the TARDIS materialises. The Doctor, Jamie and Zoe discover the space pioneers of the future, the adventurers and guardians

of the planets. But lurking also in the emptiness of space is the evil - the evil of the Space Pirates! These marauders and plunderers of the riches of the planets lead the Doctor and his companions into a new, exciting and dangerous adventure... *The Space Pirates*."

- A short item entitled *Dr Who's coming adventure* appeared in the trade magazine *Television Today* on Thursday 6 March.
- The *Radio Times* of Thursday 6 March unusually chose not to print a preview article on the new serial, but instead printed a photograph of Caven from the first episode in the programme listing - later, the listings for Episodes Three and Five had a photo of Troughton in the TARDIS from *The Mind Robber*.

Nov
The TARDIS
travellers
wonder where
they have
landed.

Broadcast

Cavan and Dervish argue over whose turn it is to wear the studded helmet.

- ▶ On Saturday 8 March, the day after Episode Three was recorded, BBC1 began transmission of *The Space Pirates* which aired at 5.15pm over six consecutive Saturdays.
- ▶ Young viewers suggested replacements for Patrick Troughton as the Doctor on BBC1's *Junior Points of View* on Wednesday 12 March. In the Friday 14 March edition of *The Spectator*, correspondent Stuart Hood (who had been BBC controller of television service when *Doctor Who* started in 1963) stated how impressed he was with the spacewalk film sequences in Episode One, and also commented on the rumours that the series was going to end at the completion of the series (spurred by the announcement of Troughton's departure).
- ▶ The Daleks – and the TARDIS – appeared in *Get Off My Cloud*, an episode of BBC2's science-fiction anthology *Out of the Unknown* screened on Tuesday 1 April; they had been inserted into the original short story by Peter Phillips who wrote to the production team congratulating them on the production and adding 'changing bug-eyed monsters into Daleks was a sweet bit of work'. The material with three Daleks operated by Kevin Manser, Robert Jewell and Murphy Grumbar had been filmed at Ealing on Thursday 8 August 1968, with Peter Hawkins dubbing the Dalek voices on Thursday 22 August at Ealing Studio A.
- ▶ In terms of ratings, the serial performed the least well of the 1968/9

series to that point, with a notable dip in viewing figures for the later episodes, although audience reaction was average. The series was up against strong competition on the ITV channels, many of which (eg LWT, ATV and Southern) were scheduling Irwin Allen's new series *Land of the Giants* directly opposite it, while others opted for other filmed science-fiction such as *Joe 90* (Granada) and *Voyage to the Bottom of the Sea* (Granada, Yorkshire). *Tarzan* was running on Westward, Channel, Anglia, Tyne Tees, Scottish and Ulster while in the Grampian area opposition for the first five instalments of *The Space Pirates* was *Woobinda* (*Animal Doctor*).

► *The Space Pirates* was only sold abroad to five territories: Australia (where it was shown from April to May 1971 and repeated in 1972 and was rated G and shown uncut), Singapore, Gibraltar, Hong Kong and Zambia.

► On Monday 21 July 1969, the videotapes of Episodes One and Three to Six were cleared for wiping. The BBC Film and Television Archives retained the 35mm film of Episode Two as an example of 1969 *Doctor Who*. BBC Enterprises continued to sell the

show around the world up to 1974, after which the 16mm film recordings were junked as they were believed to have no further commercial value.

► *The Space Pirates* Episode Two was included in the line up of *2nd Doctor – Selected Gems* at the National Film Theatre's *Doctor Who: The Developing Art* event on Sunday 30 October 1983. This episode was also shown at affiliated arts theatres, such as the Bradford Playhouse on Thursday 23 October 1986.

Below:

The Doctor, Zoe and Jamie wonder if they'll ever get out of the space beacon.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 8 March 1969	5.15pm-5.40pm	BBC1	24'11"	5.8M (96th)	57
Episode Two	Saturday 15 March 1969	5.15pm-5.40pm	BBC1	25'02"	6.8M (74th)	52
Episode Three	Saturday 22 March 1969	5.15pm-5.40pm	BBC1	23'50"	6.4M (75th)	55
Episode Four	Saturday 29 March 1969	5.15pm-5.40pm	BBC1	22'25"	5.8M (83rd)	53
Episode Five	Saturday 5 April 1969	5.15pm-5.40pm	BBC1	24'44"	5.5M (70th)	56
Episode Six	Saturday 12 April 1969	5.15pm-5.40pm	BBC1	23'26"	5.3M (98th)	52

Merchandise

Surviving
The surviving
Episode Two
was included
on *The
Troughton
Years*
VHS release.

The serial was novelised in a slightly abridged form by Terrance Dicks as *Doctor Who – The Space Pirates*, and published as book number 147 in the *Doctor Who Library* by Target Books in March 1990, with a cover painting by Tony Clark. This was Dicks' final novelisation for the paperback range after 17 years, and also came just before a takeover of the parent company WH Allen by Virgin Books which caused disruption to Target's schedules for the rest of the year. BBC Audio released an audiobook version of the novelisation, read by

Novelisation
The
novelisation,
with a cover
by Tony Clark.



Soundtrack
BBC Radio
Collection's
release of
the original
soundtrack.

Terry Molloy, in December 2016.

The Troughton Years, a special BBC video, was released in June 1991 and included Episode Two of *The Space Pirates*. Episode Two was later available on BBC Worldwide's *Lost in Time* DVD box set, released in November 2004 along with the surviving film inserts for Episode One of the serial.

A metal miniature of Zoe from this serial was produced by Harlequin in 1997.

On Monday 28 October 2002, Frazer Hines recorded narration for a release of the soundtrack by BBC Worldwide in February 2003. The soundtrack was later released by AudioGO as part of *The Lost TV Episodes: Collection Five* in August 2012.

In May 2000, incidental music from *Doctor Who* (compiled and produced by Mark Ayres) was released on the BBC CD *Doctor Who at the BBC Radiophonic Workshop –*

Volume 1: The Early Years 1963-1969. It included the track *TARDIS Lands* – the new TARDIS landing sound effect created for *The Space Pirates* by Brian Hodgson. This track was later included on Silva Screen's 11-CD *Doctor Who: The 50th Anniversary Collection* which was released in September/November 2014.



Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Wendy Padbury Zoe
 and
Dudley Foster Caven [1,3-6]
Gordon Gostelow Milo Clancey [2-6]
Esmond Knight Dom Issigri [5-6]
Jack May General Hermack
Lisa Daniely Madeleine Issigri [2-6]
Brian Peck Dervish [1,3-6]
Donald Gee Major Ian Warne
 with
George Layton Technician Penn
Nik Zaran Lt Sorba [1,4-5]
Anthony Donovan Space Guard [1]
Steve Peters Pirate Guard [4-6]

UNCREDITED

Paul Kirby, Leslie Conrad, John Caesar
 Spacesuited Pirate Guards
Bill Richards, Edward Cogdell
 Pirate Guards on Beacon
**Tom Segal, Neville Simons, Terry Nelson,
 Ray Turton, Ron Conrad**
 Space Corps Technicians
**Clive Rogers, Alf Coster, Peter Roy, Terry
 Hutchins, Neville Simons** Space Corps Guards
Valerie Stantion Madeleine's Secretary, Issigri HQ
**John Caesar, Bill Richards, Edward Cogdell,
 Leslie Conrad** Pirate Guards on Ta, inc Suledin
James Haswell Pirate Guard Thrace
Paul Kirby, Bill Richards, Edward Cogdell
 Miners
Derek Chaffer Miner, Issigri HQ

CREDITS

Written by Robert Holmes
 Music Composed by Dudley Simpson
 Title Music by Ron Grainer
 and the BBC Radiophonic Workshop
 Special Sound by Brian Hodgson,
 BBC Radiophonic Workshop [6]
 Special Effects Designer: John Wood¹
 Film Cameraman: Peter Hall [6]
 Film Editor: Martyn Day [6]
 Costumes by Nicholas Bullen¹
 Make-up by Sylvia James [6: James supervised 1-5,
 Sallie Evans uncredited on 6, Liz Rowell
 uncredited on film sequences]
 Studio Lighting by Peter Winn¹
 Sound by David Hughes¹
 Script Editor: Derrick Sherwin
 Designer: Ian Watson
 Producer: Peter Bryant
 Directed by Michael Hart

Left:

Major Warne
 is sent on
 a mission
 by General
 Hermack.



¹ Credited on Episodes One and Six

Profile

TERRANCE DICKS

Script Editor

Terrance William Dicks was born 14 April 1935, into a working-class family in East Ham, Essex. The only child of William and Nellie (née Ambler) he was a bookish boy, very different from his sport-loving father, who once had football trials for West Ham. Mother Nellie came from an extended Cockney family.

After growing up in wartime London, young Terrance passed his 11-plus exam and attended East Ham Grammar School. He read everything from Dickens to Raymond Chandler thrillers via John Buchan, *Bulldog Drummond* and Edgar Rice Burroughs' *Tarzan* and *John Carter of Mars* books. He won a scholarship to read English at Downing College, Cambridge in 1954.

Awaiting his call up for National Service in the Royal Fusiliers, in summer 1957 he worked as a kitchen porter at Butlin's holiday camp, Clacton. There he met part-Swedish waitress Elsa Germaney and they eventually married in autumn 1963. They had three sons, born between 1968 and 1974; Stephen, Jonathan and Oliver.

On completing his National Service, Dicks became an advertising copywriter. He worked at two agencies in five years, an upmarket agency in the West End, then for a Manchester-based firm who had opened new London offices. Working on accounts for dog food and dandruff shampoo, he felt creatively frustrated and sought writing opportunities elsewhere.

Taking rented rooms in Hampstead, Dicks met with landlord Malcolm Hulke

and became friends. Hulke invited him to collaborate on an episode of ABC spy series *The Avengers* entitled *The Mauritius Penny* (1962). Two further *Avengers* collaborations resulted, *Intercrime* (1963) and *Concerto* (1964), with the former reworked as the patchwork Tara King adventure *Homicide and Old Lace* (1969).

Dicks set out on a freelance solo writing career. His first credits came on BBC radio, with comedy *Joey* (1966/7) and plays *Set a Thief* (1966) and *A Criminal Practice* (1967).

By late 1967 he was scripting and storylining on ATV soap opera *Crossroads*, on episodes broadcast in the first six months of 1968. His final contributions aired June 1968, by which time he had moved to a BBC post he believed might last three months. It led in many ways to a lifetime's work. Another *Crossroads* writer, Derrick Sherwin, duly became script editor of *Doctor Who* and called Dicks, seeking an assistant script editor. Sherwin himself was looking to move on soon and needed a successor, but although Dicks took the post, Sherwin's other plans fell through, leaving Dicks initially feeling something of "a spare part" in the production office.

He arrived as *The Web of Fear* [1968 – see Volume 11] was in studio in February and

Right:
Dicks with
Doctor Who
producer, Barry
Letts, and
production
secretary
Sandra
Brenholz.



soon contributed to serials, including *The Dominators* [1968 – see Volume 12]. BBC paperwork first formally credited him as assistant script editor on *The Mind Robber* [1968 – see Volume 13] and he became full script editor from May 1968, beginning with *The Invasion* [1968 – see Volume 13].

Though uncredited on *The Space Pirates* – due to his work rewriting Brian Hayles' scripts for *The Seeds of Death* and co-writing the upcoming *The War Games* with Malcolm Hulke – he commissioned the serial from Robert Holmes in November 1968, having 'discovered' the writer with the earlier *The Krotons* [1968/9 – see Volume 13].

Dicks later described the situation as “disorganised chaos”, with Sherwin looking to work elsewhere and Bryant often absent. Dispirited, Dicks was on the verge of leaving when Sherwin and Bryant were moved over to detective series *Paul Temple* (1969–71). New producer Barry Letts was brought in from *Doctor Who and the Silurians* [1970 – see Volume 15] and he and Dicks immediately struck up an enduring working partnership and lifelong friendship.

The pair oversaw the Jon Pertwee era, a joint effort so intertwined that Letts later admitted it was almost impossible to attribute any given idea to one or other of them individually. With Dicks as script editor, he and Letts discussed ideas and steers for writers, duly commissioned by Dicks. Dicks had helped develop the Time Lords in *The War Games*, and now he and Letts created popular concepts including the Master, the UNIT 'family' including Jo Grant and Sarah Jane Smith, and contributed to the casting of Tom Baker as Pertwee's replacement.





Robot
Dicks wrote *Robot*, the first story for the Fourth Doctor.

Despite their *Doctor Who* workload, the duo also co-created the short-lived space series *Moonbase 3* (1973), which Dicks script edited, alongside Letts producing.

Dicks also co-wrote *The Making of Doctor Who* (1972) with Malcolm Hulke for Piccolo Books, the programme's first published history and behind the scenes book. Dicks was later lead writer on Target's revised 1976 edition.

Roger Delgado's death in June 1973 began a series of departures from the show that included Pertwee and Letts; Dicks felt it best he also leave at this point. Successor Robert Holmes carried out some script-editing tasks from the middle of the 1973/4 series, though Dicks also began preparing the 1974/5 series before departing the production office around April 1974. His parting gift was to write Fourth Doctor début *Robot* [1974/5 – see Volume 22].

His departure happily coincided with the growing popularity of Target Books' range of *Doctor Who* novelisations. Founding editor Richard Henwood installed Dicks as an informal range editor, writing novelisations and commissioning others from scriptwriting colleagues. His first novelisation *Doctor Who and the Auton Invasion* was published January 1974, adapted from *Spearhead from Space*

State of Decay
Dicks' delayed vampire story was eventually produced as *State of Decay* in 1980.

[1970 – see Volume 15]. After leaving the programme, his total of 64 titles made him the undisputed king of the Target novelisation. His final entry was *Doctor Who – The Space Pirates* published in March 1990.

He wrote several non-fiction titles; two *Doctor Who Monster Books* (1975/7), *The Doctor Who Dinosaur Book* (1976), *The Adventures of K9 and Other Mechanical Creatures* (1979) and *Terry Nation's Dalek Special* (1979).

He continued to write freelance for the TV show. When his script for *The Brain of Morbius* [1976 – see Volume 24] was extensively reworked by Robert Holmes, Dicks removed his name from the project, suggesting Holmes adopt “some bland pseudonym”. The finished programme was credited to ‘Robin Bland’.

His script for *Horror of Fang Rock* [1977 – see Volume 27] had to be hurriedly written after a vampire script was put on hold to avoid clashing with a BBC production of *Dracula* (1977). This was eventually made as *State of Decay* [1980 – see Volume 33]. He next wrote 20th Anniversary Special *The Five Doctors* [1983 – see Volume 37], after Robert Holmes withdrew from the project. Dicks also wrote *Doctor Who* stage plays *Doctor Who and the Daleks in the Seven Keys to Doomsday* (1974) and *The Ultimate Adventure* (1989).

Outside of *Doctor Who*, he contributed to the second season of Gerry Anderson's *Space: 1999* with *The Lambda Factor* (1976).

He rejoined Barry Letts on the BBC Sunday ‘classic serial’, Dicks working as



script editor/adaptor to Letts as producer on *Great Expectations* (1981), *Gulliver in Lilliput* (1982), *Stalky & Co* (1982), *The Hound of the Baskervilles* (1982), *Beau Geste* (1982), *Dombey and Son* (1983), *Jane Eyre* (1983), *Goodbye Mr Chips* (1984), *The Invisible Man* (1984), *The Prisoner of Zenda* (1984) and *The Pickwick Papers* (1985).

When Letts retired to become a freelance director, Dicks became producer on *Oliver Twist* (1985), *Alice in Wonderland* (1986), *Brat Farrar* (1986), *David Copperfield* (1986), *The Diary of Anne Frank* (1987), *Vanity Fair* (1987) and *The Franchise Affair* (1988).

Dicks has written over 100 original novels for children of all ages. Target published two trilogies; Canadian adventure series *The Mounties* (1976) and science-fiction series *Star Quest* (1978-81).

Ten mystery novels *The Baker Street Irregulars* were published 1978-87, commissioned for Blackie & Sons by Richard Henwood. The same publisher also produced six junior horror novels including *Cry Vampire!* (1981) and *The Ghost of Gallows Cross* (1984).

Former Target editor Brenda Gardner started Piccadilly Press and Dicks wrote numerous children's novels for them from the 1980s: *Ask Oliver* (1982-5), *The Adventures of David and Goliath* (1984-93), *Teddy Roosevelt* TR books (1986-90), ragdoll *Sally Ann* (1987-94), *Jonathan's Ghost* (1988-91), *Cat Called Max* (1989-93), *The MacMagics* (1990/1), *Chronicles of a Computer Game Addict* (1994-8), *Harvey* (1995-7), *The Unexplained* (1996-2001) and *Cassie* (2000-2).



Original *Doctor Who* output stretched beyond the 1970s, with video spin-offs *Shakedown* (1994), *Mindgame* (1998) and a segment of *Mindgame Trilogy* (1999).

In print, he contributed to Virgin's *New Adventures* series with *Timewyrm: Exodus* (1991) and *Blood Harvest* (1994), plus the Bernice Summerfield tale *Mean Streets* (1997). For BBC Books he wrote Eighth Doctor novels *The Eight Doctors* (1997), *Players* (1999) and *Endgame* (2000), Third Doctor adventures *Catastrophe* (1998) and *Deadly Reunion* (2003; with Barry Letts), Fifth Doctor novel *Warmonger* (2002) and Second Doctor tale *World Game* (2005).

For the post-2005 *Doctor Who* universe he wrote *The Sarah Jane Adventures* novelisation *Invasion of the Bane* (2007) and Tenth Doctor *Quick Reads* novellas *Made of Steel* (2007) and *Revenge of the Judoon* (2008).

Amid his incalculable contribution to the worlds of *Doctor Who*, a short passage he wrote for the 1976 edition of *The Making of Doctor Who* has become a totemic epithet, quoted in part in *The Day of the Doctor* [2013 – see Volume 75]. 'The Doctor believes in good and fights evil. Though often caught up in violent situations, he is a man of peace. He is never cruel or cowardly. In fact, to put it simply, the Doctor is a hero. These days there aren't so many of them around...' ■

Above: The 20th anniversary of *Doctor Who* was marked by *The Five Doctors*, written by Dicks.



THE WAR GAMES

▶ STORY 50

The Doctor, Jamie and Zoe find themselves on a World War I battlefield, but soon discover that they are actually on an alien world. As wars rage around them, the Doctor must make a difficult decision that could bring his travels to an end.





Introduction

To a modern viewer familiar with the series' mythology, the Second Doctor's final story may seem like nine episodes traipsing across various war zones and one thrilling game-changing episode that took us to the Doctor's home planet. But the intrigue started a lot earlier. At the beginning of Episode Six, the War Lords' Security Chief (played by the peerless James Bree) is talking to a scientist – and it's there that we first hear the phrase "Time Lords".

The Doctor talked about his home planet in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] and he said he was a pioneer among his own people. We'd met another member of the Doctor's race in *The Time Meddler* [1965 – see Volume 5]. Over the second half of *The War Games*, however, we discovered so much more. We learned that the Doctor came from a vastly powerful race, that people feared them, and contrary to what he had claimed before (he said he

was cut off from his own planet) that the Doctor was on the run.

These revelations had quite a profound effect on the series. If you set aside the Third Doctor's first year (which is stylistically rather different from what followed) nearly every Pertwee story either refers to the Time Lords, or mentions that the Doctor is a Time Lord. This should come as no surprise since the co-writer of *The War Games* and one of the creators of the Time Lords – Terrance Dicks – was script editor of the series during those years. He certainly ensured that his contribution to *Doctor Who*'s legacy was firmly established.

Famously, when Dicks left the show and Robert Holmes took over his role, he retooled the all-powerful Time Lords as a corrupt and degenerate society. This was a much more fruitful take on the Doctor's own people, and was explored further in subsequent stories. Even so, *Doctor Who* continued to pay tribute to *The War Games*' vision. Holmes' story, *The Deadly Assassin* [1976 – see Volume 26] starred Bernard Horsfall as Chancellor Goth (perhaps the same Time Lord the actor played in the final episode of *The War Games*). *The Trial of a Time Lord* [1986 – see Volume 42] obviously owes a lot to that groundbreaking tenth episode. Much later, during *The Sound of Drums* [2007 – see Volume 56] there is a scene featuring costumes inspired by designer Nick Bullen's original Time Lord gowns.

Most crucially, *The War Games* changed how we regard the Doctor and without it *Doctor Who* would be a very different series indeed. ■

Below:

The Time Lords as they appeared in *The Deadly Assassin*.



'THE WAR GAMES CHANGED HOW WE
REGARD THE DOCTOR.'

EPISODE ONE

The TARDIS lands in a wasteland. The Doctor, Jamie and Zoe are in no man's land during the First World War. An ambulance appears and they are greeted by its driver, Lady Jennifer Buckingham. [1] She says that she is heading to Ypres, but the ambulance is hijacked by two German soldiers. Then some British soldiers arrive, led by Lieutenant Carstairs, and take the Germans prisoner.

They are all taken to the British trench. Major Barrington calls his superior, General Smythe, who demands to question the new arrivals. [2] Smythe's office is based in a chateau and he retires to his bedroom. Once he is alone, he uses a futuristic telecommunications unit to request reinforcements. [3]

The Doctor, Jamie and Zoe are marched into Smythe's office. But when Captain Ransom goes into Smythe's room

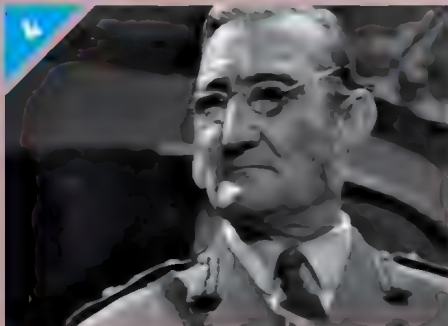
to inform him, he finds it empty. Back in the trench, Carstairs and Lady Jennifer realise they are both suffering from amnesia.

Ransom is surprised when Smythe emerges from his room. Smythe hypnotises Ransom into believing that he was in there all along, sleeping. [4]

In Smythe's office the Doctor, Jamie and Zoe face a court martial. Smythe accuses Jamie of desertion and the Doctor and Zoe of espionage. He finds them all guilty and announces that the Doctor must be executed at dawn! [5]

Jamie is frogmarched away while Zoe spends the night in Smythe's office in the care of Lady Jennifer. Later, while Lady Jennifer is sleeping, Zoe sneaks into Smythe's room. She discovers the telecommunications unit. She finds the keys to the Doctor's cell and goes down to release him – but Ransom catches them.

The Doctor is taken outside and fastened to a wooden post. [6] The firing squad takes aim – and a shot rings out!





EPISODE TWO

The shot is from a sniper. The firing squad scatters, allowing Zoe to release the Doctor.

A capsule materialises in Smythe's room. [1] Ransom walks in, so Smythe hypnotises him into believing he can't see it. Then Smythe leaves in the capsule.

Jamie is locked up in a military prison, where he is joined by another prisoner – a Redcoat from the year 1745! [2]

The Doctor bluffs his way into the prison, claiming to be an examiner from the War Office, with Zoe his secretary. [3]

Jamie and the Redcoat begin to fight. Their guards rush in to break them up, but it's just a ruse and Jamie and the Redcoat overpower them. The Redcoat is shot attempting to escape while Jamie is recaptured. The Doctor 'questions' him but the commandant, Gorton, grows suspicious, so Zoe knocks him out. But then Ransom walks in and captures them.

The Doctor, Jamie and Zoe are locked up in the chateau cellar. Carstairs visits them and they convince him to take them to Smythe's room. Zoe shows Carstairs and Lady Jennifer the telecommunications unit – which the Doctor realises is switched on. They are all in danger! [4] Lady Jennifer goes to ready the ambulance while Carstairs leads the Doctor, Jamie and Zoe away, telling Ransom he has been ordered to take them to headquarters.

Smythe returns to the chateau. Ransom informs him that the prisoners are on their way to headquarters. Smythe gave no such order – the prisoners are escaping! [5]

The ambulance is spotted. Smythe orders Ransom to use an artillery barrage on them. Lady Jennifer drives on through the explosions, and the ambulance disappears, passing through some mist before emerging on a hillside. The Doctor, Jamie and Zoe climb a hill for a better view and see Roman legionaires charging towards them! [6] They run back to the ambulance, but the engine won't start...

EPISODE THREE

Carstairs manages to start the engine and they return to the First World War zone. The Doctor explains to his friends that he thinks the mist is a barrier between different time zones.

They return to the chateau. The Doctor enters Smythe's room and blows open the safe. Inside is a map of the time zones with a blank triangle in the middle. [1]

The Doctor and his friends set off in the ambulance, but are stopped by a German patrol. [2] Carstairs pretends to be wounded so the Germans let him stay with Lady Jennifer, while the Doctor, Jamie and Zoe are taken to the German trench. Lieutenant Lucke questions the Doctor, who tries to prove he is a time traveller by demonstrating the sonic screwdriver on a revolver. Captain Von Weich enters and takes Lücke to his room, where he hypnotises him into believing they have captured English spies. [3]

Von Weich uses a telecommunicator unit to report that he has captured three people claiming to be time travellers.

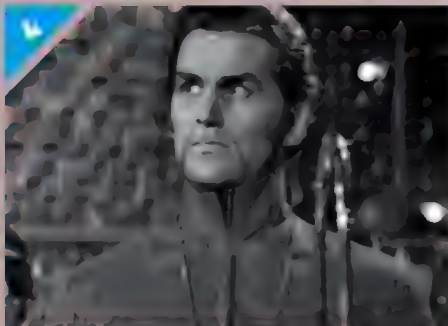
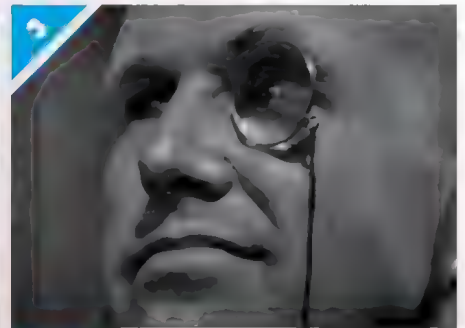
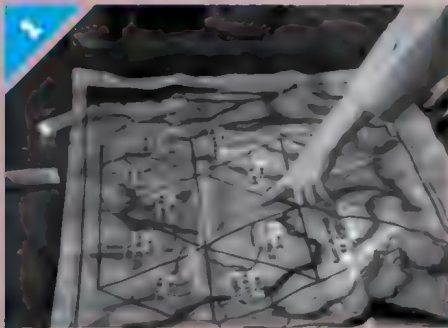
The Doctor demonstrates the sonic screwdriver to Lücke again – and then tosses the gun to Jamie.

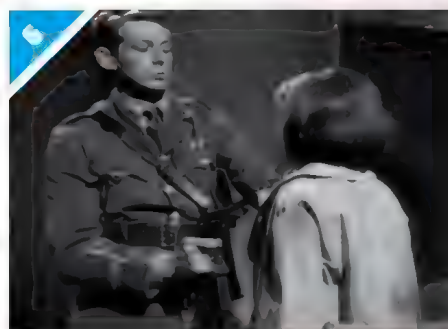
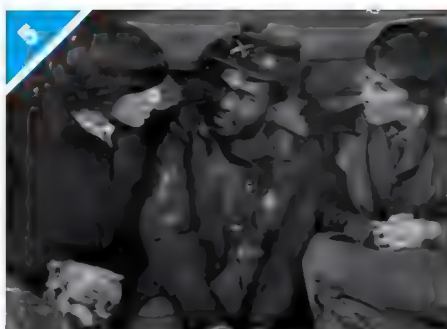
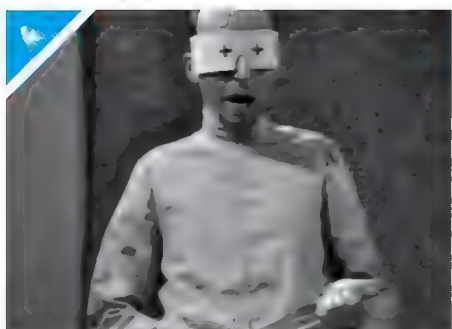
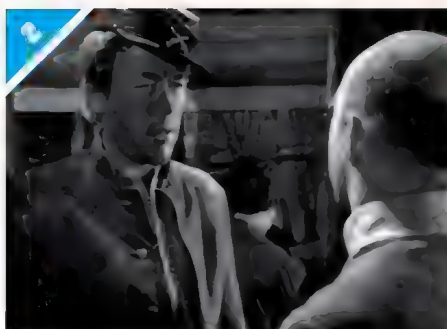
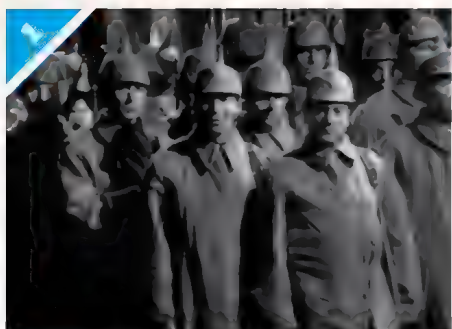
In a futuristic war room, Smythe welcomes the War Chief back to the planet and tells him about the 'time travellers'. The War Chief demands they be brought to him. [4]

The Doctor and his friends travel in the ambulance to the 1862 time zone. Carstairs holds off some American Civil War soldiers while the others move a tree blocking their path so they can get away.

Smythe and Von Weich discuss battle plans to test the morale of the human soldiers. [5]

The Doctor, Jamie, Zoe and Lady Jennifer shelter in a barn. They hide as a capsule materialises and 10 soldiers for the North emerge. [6] The Doctor enters the capsule and, hearing gun shots, Zoe runs in after him. Then it dematerialises...





EPISODE FOUR

A group of soldiers finds Jamie and Lady Jennifer and ties them up.

The Doctor and Zoe explore the capsule's interior. It is bigger on the inside, containing frozen soldiers from different time periods. [1]

The barn is taken by Confederate soldiers and one soldier, Leroy, releases Jamie and Lady Jennifer. But his superior – Captain Von Weich – orders him to tie them up again. [2]

The Doctor and Zoe's capsule lands in a reception area. They emerge and disguise themselves with visors.

A soldier, Harper, releases Lady Jennifer and Jamie. He is captured but resists Von Weich's hypnotism. Von Weich realises he is with the resistance. Jamie knocks down a cavalry soldier and steals his horse. [3]

The Doctor and Zoe think they are in a sort of training school. They attend a lecture, where the Scientist in charge

of processing explains that they have been removing human specimens from the Earth and placing them in reconstructions of various war zones.

[4] However, the brainwashing can fade, and people have started forming into resistance groups. He then demonstrates the conditioning process on Carstairs. It appears to work – and he denounces the Doctor and Zoe as German spies!

Jamie finds Lady Jennifer – but they are captured again by the Confederates.

The Doctor says the Scientist's experiment caused Carstairs to become unhinged; Carstairs should have been fully deprocessed first.

Jamie and Lady Jennifer are returned to the barn with Harper. [5] The resistance attacks and takes Von Weich prisoner.

The War Chief enters the lecture hall. The Scientist points out a helpful 'student' – the Doctor. The Doctor and Zoe run for it. Zoe makes it back to the reception area – where Carstairs holds her at gunpoint. [6]

EPISODE FIVE

The Scientist congratulates Carstairs for capturing a dangerous spy.

The resistance has a fight over whether or not to kill Von Weich, until the leader, a Boer War soldier called Russell, arrives and brings order. [1]

Zoe is interrogated by the Security Chief using a hypnotic device. She tells him about the TARDIS and the Doctor. [2]

The Doctor goes to the processing room; Carstairs is about to be deprocessed by the Scientist. Regaining his memory, Carstairs and the Doctor overpower the Scientist, who they place in his own machine. [3]

In the barn, Von Weich manages to sound an emergency call.

The Doctor and Carstairs enter the security section, knock out the guard and revive Zoe. The Doctor operates the interrogation device, which contains details of resistance fighters. He wonders if they could be organised into an army. [4]

The Security Chief orders a squad to proceed to the American Civil War zone.

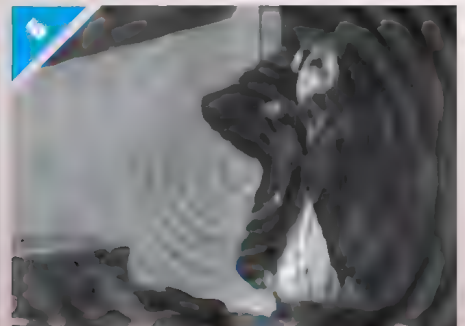
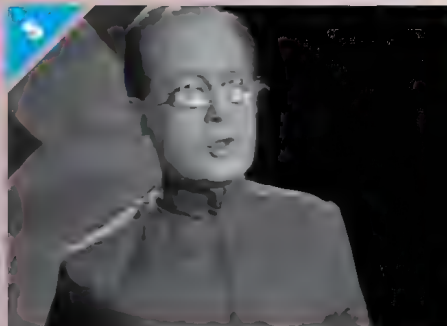
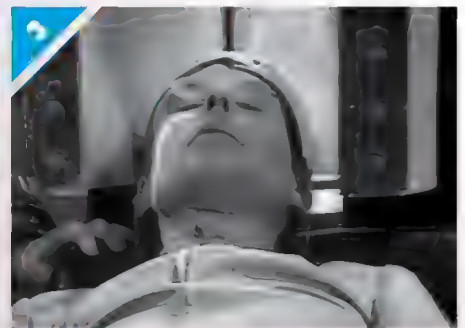
In the landing bay, the Doctor, Zoe and Carstairs watch three guards leave in the capsule – which reappears in the barn. Two of the guards emerge and kill Harper before being taken prisoner.

The War Chief accuses the Security Chief of incompetence. The Security Chief suggests that if he has any complaints he should take them to the War Lord. [5]

Russell tells Lady Jennifer he has hundreds of injured men at his headquarters and she agrees to go and help them. Then Jamie, Russell and two resistance fighters leave in the capsule.

The Security Chief thinks the Doctor and Zoe are no ordinary resistance group. The girl said they have the secret of time travel – a secret known only to the War Chief's people.

The Doctor, Zoe and Carstairs see a capsule materialise. Jamie, Carstairs and the two fighters emerge – only to be shot down by guards. [6]





EPISODE SIX

The Doctor, Zoe and Carstairs watch as Jamie and the others are dragged away.

The Security Chief tells the Scientist he believes the resistance group includes people who have arrived on this planet without their knowledge. The Scientist wonders if the War Chief is bringing in his own people, the Time Lords. [1]

The Doctor, Zoe and Carstairs enter a clothing store. It adjoins the processing room and the wall panels are held together magnetically. The Doctor removes a panel in time to see Jamie being placed on the examination chair. A brain scan reveals that Jamie was never processed and he is taken away for questioning. [2]

The Doctor revives Russell and the other resistance fighters. He tells Russell the resistance must form one big army.

In the barn, Von Weich is being guarded by a young soldier, Moor. [3] He persuades

Moor into giving him his monocle, which he uses to hypnotise Moor into believing he is his commanding officer.

The Doctor and his friends disguise themselves in First World War uniforms and collect Jamie. [4] Then they march to the landing bay, where the Doctor summons a capsule and sends Zoe off with Russell and other resistance fighters.

The capsule materialises in the barn. Von Weich orders Moor to shoot Russell. There is a struggle; Moor is knocked out briefly and Von Weich grabs a gun. But then Moor shoots him. [5]

The Doctor, Jamie and Carstairs sneak back through the base and collect the processing machine and some gas-filled valves. They return to the landing bay where the Doctor throws one of the valves. In the confusion, they escape into a capsule.

The War Chief decides to force them out by reducing the capsule's interior dimensions. "You must surrender, Doctor, or you will all be crushed to death!" [6]

EPISODE SEVEN

The Doctor emerges from the capsule waving a white handkerchief. Then he throws another gas-filled valve, restores the dimension controls, takes the master circuit rods and runs back into the capsule. [1] It dematerialises.

An alarm sounds in the war room, heralding the War Lord's arrival.

The Doctor, Jamie and Carstairs return to the Roman zone – where they are once again charged by Roman legionaires!

The Security Chief accuses the War Chief of plotting to betray them. The War Lord tells them to stop bickering. [2]

Returning to the First World War zone on foot, the Doctor, Jamie and Carstairs are pinned down by a machine gun post. Zoe and two resistance fighters deal with the machine-gunners but the Doctor, Jamie and Carstairs are still captured. [3]

They are taken to the chateau. Smythe sends the Doctor to face another firing

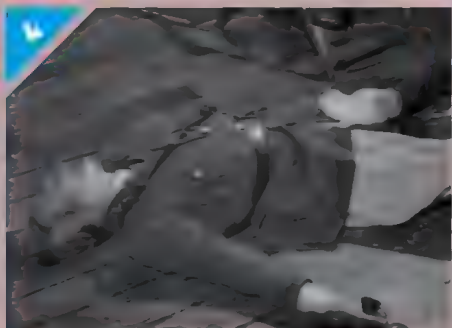
squad while he tries to get Jamie and Carstairs to reveal the location of the processing machine. The resistance attacks the building and Russell runs into Smythe's office, followed by the Doctor, who explains that Zoe got to him in time.

Smythe uses the telecommunications unit to call for help. He starts trying to deactivate the area control when Russell bursts in and shoots him. [4]

The chateau comes under attack and a French soldier throws a grenade in through the window; Jamie throws the grenade out again. [5]

The Doctor reactivates the area control, placing a time zone barrier around the chateau. People who have been processed can't pass through it but the resistance members can come and go as they please.

A capsule materialises in Smythe's room. Security guards emerge and the Security Chief recovers the processing machine. A guard grabs the Doctor and hauls him into the capsule, which fades away. [6]





EPISODE EIGHT

The capsule returns the Doctor to the landing bay and the War Lord congratulates the Security Chief on his successful mission.

Zoe decides they must continue with the Doctor's plan and contact the other resistance groups. She knows the names of all their leaders. [1]

The War Chief takes the Doctor to the war room to speak to him alone: "You may have changed your appearance, but I know who you are." He explains the reason for the war games – to select the most disciplined and courageous fighters for their armies. [2]

Jamie is left in charge at the chateau while Russell contacts the other groups. Zoe and the other resistance fighters doze off. A Mexican resistance fighter, Arturo Villar, arrives, rousing Zoe. She wakes Jamie and helps him persuade Villar that he should join forces with them. [3]

The War Chief tells the Doctor that he intends to bring a new order to the galaxy. The War Lord and Security Chief walk in and the War Chief tells them the Doctor has agreed to help them destroy the resistance. After they have gone, the War Chief tells the Doctor he intends to become Supreme Galactic Ruler. [4]

Russell returns to the chateau with other resistance leaders. They come up with a plan; they will create diversions in other zones and capture a capsule in the American Civil War zone. The diversions draw nearly all the guards out of the aliens' base, leaving it vulnerable to attack. [5]

At the barn, Carstairs is about to shoot the telecommunications unit when the Doctor appears on the screen. He says he has gained control of their transportation system and a capsule arrives. Jamie, Zoe and the resistance leaders get in. It delivers them to the landing bay – where they are surrounded by guards. The Doctor has betrayed them! [6]

EPISODE NINE

The War Lord is suspicious of the Doctor and suggests he prove his loyalty by reprocessing his former friends. The Security Chief leaves the Doctor alone with the captured resistance fighters. Villar leaps at the Doctor – but the War Chief comes to his aid.

Meanwhile, the Security Chief plays back a recording he has made of the War Chief's earlier conversation with the Doctor. The War Chief's assertion that he will become Supreme Galactic Ruler convinces the Security Chief of his treachery. [1]

The Doctor subjects Jamie to the processing machine – and Jamie pretends to be brainwashed. [2]

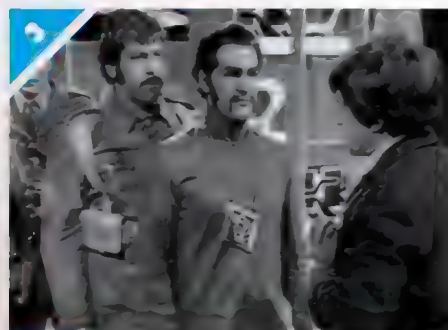
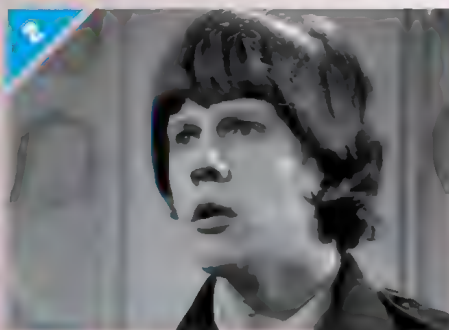
The War Chief returns to the war room and accuses the Security Chief of disobeying the War Lord's orders. The Security Chief plays back the recording and orders his guards to arrest the War Chief.

The resistance fighters overpower their guards, and when the War Chief walks into the processing room they overpower his guards too. The War Chief offers to help them. [3]

The resistance takes control of the war room. The War Chief shoots the Security Chief, then gives up his weapon. He issues an order to all zones to cease fighting. To send everyone back to their own times the Doctor must appeal to the Time Lords for help using a special cube. [4]

The War Chief flees to the landing bay, but the War Lord is there and he orders his guards to kill his former ally. [5] The resistance then attacks, overpowering the remaining guards. The Doctor says they should leave the War Lord for the Time Lords.

The Doctor departs in a capsule with Jamie, Zoe and Carstairs. They say their farewells in no man's land – but as they reach the TARDIS, the Doctor, Jamie and Zoe are caught in a forcefield created by the Time Lords! [6]





EPISODE TEN

With Jamie's help, the Doctor unlocks the door of the TARDIS and they pile inside. The Doctor explains to Jamie and Zoe that he ran away from his people because he was bored. They are content to simply observe, while he wanted to explore. The problem is, he tends to get involved, which is against the Time Lords' laws. [1]

The Time Lords force the TARDIS to return to the Doctor's home planet, where they are greeted in a landing bay by a Time Lord and led into a courtroom. There, another Time Lord lists the charges against the War Lord; his defence is that the humans who died in the war games would have killed each other anyway. [2]

The War Lord's travel capsule materialises in the landing bay. Some guards emerge and gun down two technicians before entering the courtroom. The War Lord takes the Doctor, Jamie and

Zoe as hostages. They enter the TARDIS but the Doctor operates a control, blinding the War Lord and his guards, and runs out with Jamie and Zoe.

The Time Lords 'dematerialise' the War Lord and his guards. It will be as though they never existed. [3]

Now the Doctor must stand trial. He defends himself against the charge of breaking the law of non-interference, saying that he has been fighting evil. [4] He gives examples – the Quarks, the Yeti, the Ice Warriors, the Cybermen and the Daleks.

The Doctor has no option but to say goodbye to his companions. [5] Zoe is returned to the space wheel and Jamie to the Highlands. They will remember their first adventure with him, nothing more.

Back in the courtroom, the Time Lords tell the Doctor they will send him to Earth in the twentieth century to live in exile. His appearance will also change. His face becomes contorted as he spins away into darkness... [6]

Pre-production

Above:

The War Lord dares to confront the Time Lords.

The final story of the Patrick Troughton era, *The War Games*, was written after two other planned serials fell through. In the summer of 1968, assistant script editor Terrance Dicks commissioned his old writing partner Malcolm Hulke, who had co-scripted *The Faceless Ones* [1967 – see Volume 10], to develop a six-part storyline. On Friday 5 July Hulke was commissioned for a breakdown on *Doctor Who* and *the Impersonators*. This storyline was apparently scheduled as the penultimate serial of the 1968/9 series, replacing a six-part version of *The Space Trap* (latterly *The Krotons* [1968/9 – see Volume 13])

by Robert Holmes. The Holmes serial itself was a replacement for another story dropped in June (probably the third Yeti story *The Laird of McCrimmon* – abandoned after disagreements between script editor Derrick Sherwin and writers Mervyn Haisman and Henry Lincoln). Hulke was formally commissioned in October for the serial.

The final story of the 1968/9 series was to be a four-parter written by Sherwin, planned since June 1968. These two serials were still scheduled as late as Monday 4 November when Patrick Troughton was contracted for the final story, to be recorded on Fridays from 23 May to 13 June 1969. Because of the week the team

expected to lose over Christmas, *Doctor Who* would be running just over a week ahead of transmission by then, and the final serial would not have a week of pre-filming on location or at Ealing.

Troughton's decision to leave the series was brought about by various factors. The production schedule was very demanding, leaving him at times exhausted, and his wife was keen that he now moved on. He was also concerned about typecasting in a 'children's series' and informed producer Peter Bryant that he had always intended to do *Doctor Who* for three years.

Epic adventure

On Monday 4 November, Patrick Troughton was offered what was planned to be his final contract for the series, covering the production of the final four-part serial. In mid-November both *The Impersonators* and the Sherwin serial ran into problems. Hulke's storyline was not one which appealed to Peter Bryant and Derrick Sherwin, and Dicks was instructed to turn it down; Hulke was disappointed, recalling how he had previously worked closely with story editor Gerry Davis to make a script work. Rather than replace two serials in a series that had already lost several scripts at a late stage (such as *The Prison in Space* and *The Dream Spinner*), it was proposed that the final two stories should be combined into a single, epic 10-part adventure. By the time Frazer Hines was contracted for his last two serials on Wednesday 20 November, the 10-part story was confirmed. *Doctor Who and the Impersonators* was formally abandoned on Monday 30 December.

It was agreed that Hulke would collaborate with Dicks in writing the story. Hulke and Dicks had written together on many occasions in the past for series such

as *The Avengers* and more recently on the ATV soap opera *Crossroads*, with Hulke being a mentor to the younger Dicks when he first entered the industry. Dicks was now script editor, with Sherwin in turn taking more of a hand in producing the series alongside Bryant.

Hines had indicated to the press in the autumn that he was to be leaving at the end of the series; he now hoped to follow the advice of his agent and move into films. Also, BBC1 would be moving to colour from 1969, making the last serial of the series *Doctor Who's* final monochrome story. Sherwin and Bryant were keen to set more stories on Earth after the success of *The Invasion* [1968 – see Volume 13], their pilot story for the new format. The Hulke/Dicks story would wrap up the 1960s era of *Doctor Who* with a very special conclusion.

Sherwin suggested that the Doctor should face a problem too great for him to solve alone, forcing him to call upon his own people, the mysterious Time Lords, and so sacrifice his wandering in time and space; he believed that this background

Below:

The Doctor bids a sad farewell to Zoe.



had been established with the Doctor as a fugitive figure at the very outset of the series. The introduction of the Time Lords would allow *Doctor Who* to end at that point if necessary or introduce the new format. The nature of the Doctor's own people (who, apart from the Monk, had only been referred to obliquely up to this point and never by name) was outlined to Dicks by Sherwin.

Right:
The Time Lords pass sentence on the Doctor for his crimes.

On Monday 23 December clearance for Dicks to collaborate with Hulke was given – resulting in Sherwin instead of Dicks script-editing the previous serial, *The Space Pirates* [1969 – see page 44]. Hulke was formally commissioned the same day as the principal writer of *The War Games*, and work began. The director was due to join in early February, so there was little time to prepare the scripts. Hulke undertook most of the typing because he was a very fast touch typist.

Troughton's departure was announced on Tuesday 7 January 1969 in the *Daily Mirror*, *Daily Express*, *The Times* and *Evening News*, with Bryant commenting that the actor wished to avoid typecasting by leaving in the summer. Much of the Wednesday 22 January edition of *Junior Points of View* was devoted to an outcry

about his leaving (a feeling echoed on the programme by guest Cilla Black on 12 February and then again by viewers on 26 February). Having learnt that her two co-stars were leaving the show, Wendy Padbury decided to quit as well. She was contracted for the final story on Monday 27 January. By this time the scripts for the story, entitled *Doctor Who and the War Games*, had started to arrive.

Connections: Doing her bit

➤ Lady Jennifer is identified as being a 'WVR'. This acronym stood for Women's Volunteer Reserve, a group originally known as the Women's Emergency Corps, formed in 1914, which provided opportunities for women to assist in the war effort.



Episode One was delivered on Monday 30 December, Episode Two on Monday 6 January, Episode Three on Monday 20 January, Episodes Four on Friday 7 February and Episode Five by Monday 10 February. Hulke and Dicks had decided to write the climax of the serial in advance, then going back to fill in the middle. For this reason, the script for Episode Ten was delivered at the same time as Episode Five.

Mammoth serial

Scripting by Hulke and Dicks was very rapid, with the pair turning out an episode every two or three days. Dicks found that, although they knew how the serial was to start and finish, they had difficulty in sustaining the momentum in the middle episodes; consequently, he would often create 'loop' stories where characters would escape and be recaptured but in the meantime be engaged in narrative incident. Dicks also came up with the concepts of different time zones to keep the action fresh in each instalment; he also knew that this increased the scale of threat which the Doctor would need to confront for such a long serial. Sherwin, who was to take over as producer from Bryant on *The War Games*, found the later scripts were underwritten and needed minor padding.



The director assigned to handle the mammoth serial was David Maloney, a BBC staff director who had previously directed *The Mind Robber* [1968 – see Volume 13] and *The Krotons* in 1968. Maloney made various suggestions for the story, particularly with regards to the historical settings – his son suggesting periods interesting to younger viewers like the American Civil War and the Roman Empire. The designer was Roger Cheveley on his first *Doctor Who* serial (Cheveley booked a special experimental studio session on the serial for Wednesday 5 March); Michaeljohn Harris, who had worked on *The Evil of the Daleks* [1967 – see Volume 10] supervised visual effects; Nick Bullen remained on costumes as with *The Space Pirates*; and Sylvia James had handled make-up since *The Abominable Snowmen* [1967 – see Volume 11].

Because of the length of the serial, the largest amount of location filming to date was allocated to it – two weeks from late

March to early April, double the time for a standard story. The knock-on effect was that the regular cast would not be available to record Episode Six of *The Space Pirates* on Friday 28 March, and so all their scenes for that episode were arranged for pre-filming at Ealing in mid-February.

The scripts for *Doctor Who and the War Games* were different in some ways from the transmitted versions. Lady Jennifer was a VAD (Volunteer Ambulance Driver) instead of a WVR (Women's Volunteer Reserve).

The first scene with General Smythe and Captain Ransom originally included dialogue about the loss of 29,000 men over the last month and Smythe's determination to keep up the fighting no matter what the losses. In the original scripts, the War Lord, Security Chief and the alien officers did not wear thick spectacles to hypnotise the conditioned humans – this aspect being suggested by Maloney – but instead spoke in a cold, harsh manner, eg 'SMYTHE (ALIEN VOICE)'. Some sequences of Ransom checking Smythe's empty bedroom again were deleted, as were Major Barrington's comments that Major Ellis replace him while he was at the chateau (named after David Ellis, Hulke's co-writer on *The Faceless Ones*). Two scenes set in the chateau cell were dropped completely. The first had Jamie picking the lock on the cell door with a bent nail, only to reveal Sergeant Major Burns and two soldiers who had come to take them to the General. The second had the Doctor, alone, finding a message scratched into the cell wall: 'Sentenced to death. No proper

Connections: Space machines

▶ The War Lord's

TARDIS-like space vehicles were known as 'sidrats', but were only referred as such on screen once, by the War Chief, in Episode Seven. 'Sidrat' is, of course, 'TARDIS' spelt backwards, and according to Malcolm Hulke's novelisation of the story is also an acronym, standing for Space and Inter-time Dimensional Robot All-purpose Transporter.

Left:

The Doctor knows that by summoning the Time Lords, he will seal his own fate.



trial. It is all a fake. We are being used...’ Scenes of Zoe evading the sentries to free the Doctor were also reduced prior to recording.

In Episode Two’s script, the Doctor explained his manner of dress to Commandant Gorton by saying that he and Zoe had got soaked after walking miles in the rain and borrowed their “ridiculous clothes”. The scenes at the chateau with Jennifer and Carstairs were longer, with the lieutenant admitting that he had never heard of Smythe before and Jennifer saying that although Smythe was meant to be at a conference, nobody had seen him leave the chateau. Ransom was also unable to recall how long he had been adjutant to Smythe. The cliffhanger was slightly different, ending with the Roman soldiers pursuing the Doctor, Jamie and Zoe down the hillside, with no problem in starting the ambulance.

The script for Episode Three made far more of the Doctor opening the Mills bomb to extract the amatol. Kapitan Von Weich became a Major for a while before reverting to Kapitan. A short scene of Smythe in the war room was dropped, in which he invited Von Weich to discuss

Behind the scenes

Lady Jennifer and Lieutenant Carstairs in the First World War zone.



the following day’s offensive with him. Dicks and Hulke indicated that some of the alien technicians seen in the war room could be female (in the event, they were all male in the televised version) and another short section which was dropped had the War Chief directing Von Weich to the 1862 zone. The space-time machines were named sidrats (TARDIS backwards) and were described as making the same noise as the TARDIS.

The first indication that the aliens wore spectacles came in the script for Episode Four in which Zoe found ‘metal alien spectacles’ stored in the sidrat. The scenes involving the scientist and his processing machine were originally set in the war room, and the film sequences of Jamie and Jennifer in the American Civil War zone were to have ended with them surrounded by Confederate horsemen. The alien security guards carried ‘neuron stun-guns’ which were described as being small enough to holster, and for one of the later scenes in the war room it was indicated that



‘the War Chief and Doctor Who look at one another for a moment with obvious mutual recognition’.

Episode Five’s script described the sidrats throughout as white boxes, and also had Zoe incorrectly defining TARDIS as standing for “Time And Relative Dimensional Intergallactic [sic] Ship” when being interrogated by the Security Chief (amended during rehearsals to Time And Relative Dimensions In Space as established in *The Time Meddler* [1965 – see Volume 5]). Spencer, a resistance soldier from Wellington’s army of 1800, was also to be killed in the alien attack, and at the end of the episode Jennifer accompanied Jamie, Russell and Carstairs in the sidrat, along with their prisoner, Von Weich. On seeing the trap, one of the resistance soldiers shot Von Weich, and Jennifer was then stunned with the others.

Padbury’s departure was announced by the *Daily Mirror* (*Baby-Face Wendy to Quit Dr Who* by Ken Irwin) and *The Sun* on Monday 24 February, stating that the 21-year-old

actress was to leave in June alongside Troughton and Hines, although the BBC said that a new series would be on air in the autumn. Padbury’s final contract had been issued to cover *The War Games* on Monday 20 January.

The script for Episode Six was delivered on Saturday 15 February, followed by Episode Seven on Saturday 22, Episode Eight on Friday 28, and Episode Nine on Friday 7 March. On Tuesday 11 March, formal approval was given for Dicks to receive a co-writer credit on *The War Games*.

The Time Lords

By the time Episode Six was written, the decision had been taken to leave Jennifer in the 1862 zone, and Von Weich was also left there as prisoner to Private Moor (apparently an audition piece written especially for Troughton’s son, David). More was made of the Doctor’s party using gas masks to hide their identities in the alien’s Central Control.

Episode Seven ran under time and was extended with more dialogue – notably the bickering between the War Chief and Security Chief, the deprocessing of Du Pont and the subsequent conversation between the Doctor and Russell. However, one scene of Jamie joining Carstairs and Russell in discussing their tactics in the chateau was dropped. Smythe’s aide was originally Sergeant Wilkins – later changed to Sergeant Major Burns, a character from Episode One. In the film sequence in no man’s land, Jamie saw Zoe and the resistance attacking the machine-gunners. At the end of the episode, the Security Chief’s raid did not recapture the processing machine.

In Episode Eight the material with Zoe dictating the details of the resistance

Left:

Jamie and Zoe watch as the Doctor defends his actions to the Time Lords.

Connections: Whistler

▶ The Second Doctor is often seen to whistle to himself as he explores a new planet. On this occasion, his choice of tune is the children's song, *The Farmer's in His Den*.



The Doctor, Jamie and Zoe are court-martialed.

leaders to a soldier called Hopkins who then typed them up was dropped, and some of the dialogue between the Doctor and the War Chief was trimmed. Originally the War Chief commented, "A man travelling about in a time-space machine – there's only one person you can be," to which the Doctor replied, "There are at least two

civilisations using space time machines." The War Chief also refers to the aliens as the War Lords at one point in the script, whereas only their leader had the title of the War Lord in the finish programme. Jamie's full name was spelt incorrectly as James Robert MacCrimon, and much of the resistance's speculation about the Doctor's motives in the closing scenes was removed.

In the script for Episode Nine, the Doctor explained that he could modify the processing machine because he knew more about the human mind than the alien Scientist, and later tells Jamie that the Time Lords are "the leaders of my race" – a line omitted on recording. For the sequence of the Doctor placing his report into the small metal box (a sequence suggested by Maloney) the script indicated that there should be 'a mixed-up babble of whispering voices'.

The script for Episode Ten had many differences from the finished episode. Zoe assumed that the Doctor had built the TARDIS, but the Doctor explained that he "borrowed" it from the Time Lords who have lots of them (although the script referred to them as sidrats throughout). It was Jamie who accused the Doctor of stealing the vessel. The Time Lords were described as 'their life spans are infinite and they can travel through time and

space'. The TARDIS' first landing was on a remote, deserted planet on the edge of space, the Doctor recognising the beautiful flowers native to the world on the scanner. However, when the doors were opened to the sunlight, the Time Lord wind was heard. The Doctor realised that it was a trap and set a random course, taking the TARDIS to the sea where Jamie suggested using the "wee rubber boat" from *Fury from the Deep* [1968 – see Volume 12]. After the TARDIS leaked underwater (with this scene suggested as a film sequence), Zoe worried that the control room would lose its air in space, but the Doctor explained that the self-sealing mechanism was in motion.

On the Time Lord's unnamed planet, the three Time Lords were described as 'impressive-looking figures in simple,



dignified costumes'. All three answered to the voice of the Time Lord judge, an omnipotent figure never seen but whose voice had been heard earlier in the TARDIS – most of this dialogue being given to the First Time Lord on recording. The aliens' fear of light was noted as the Doctor commented, "So that's why they wear those masks..." and the accused War Lord stated, "I am the War Lord of a sovereign planet – you have no right to try me." Throughout the end of the episode, the Time Lords used pools of light to hold Jamie and Zoe captive, a similar light was used for the thought channel on which the Doctor was to display Daleks, Cybermen, Krotons and Yeti – also mentioning Quarks and Ice Warriors. After his trial, the Doctor was imprisoned in a small white cell with a forcefield across the door.

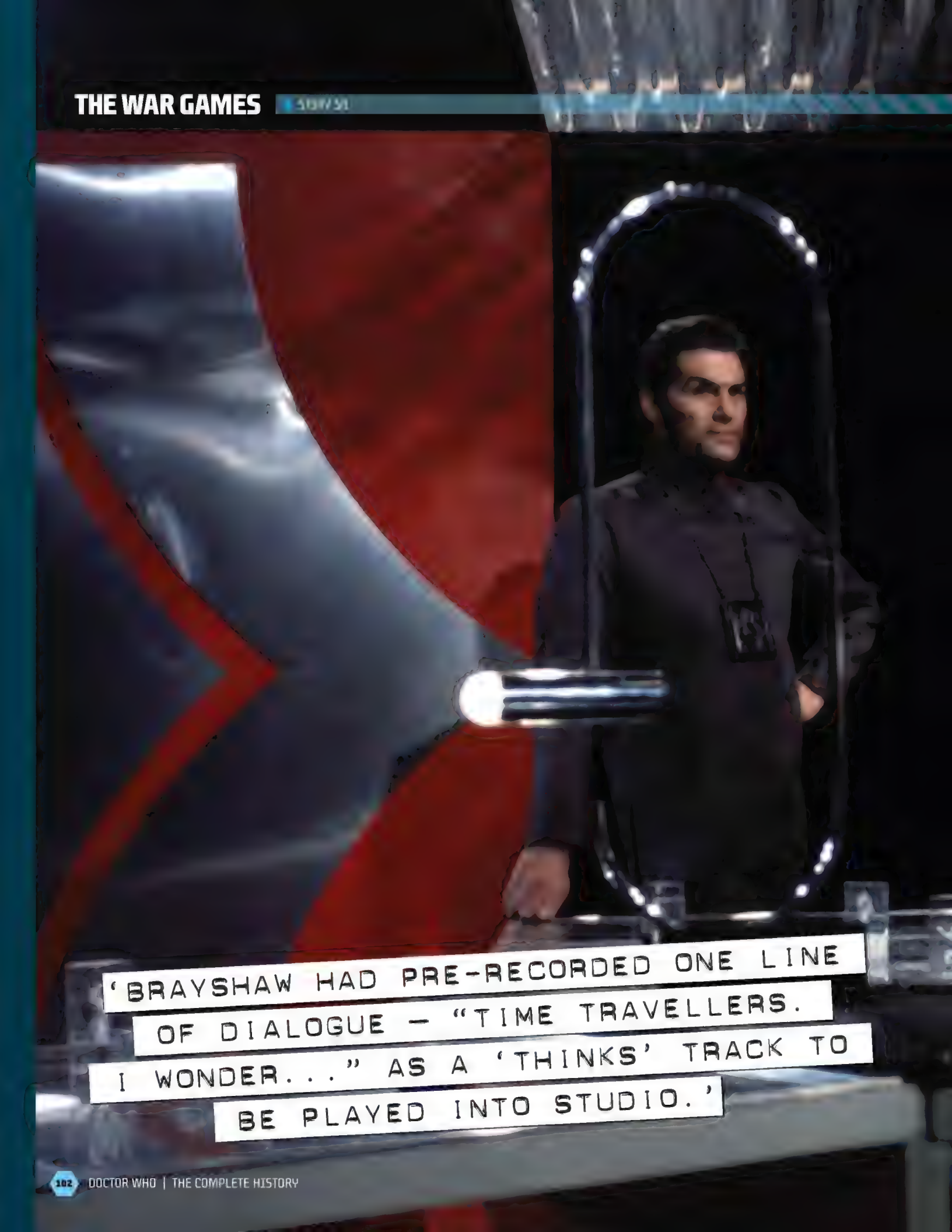


Zoe noted how the Time Lord controlled this from outside, and was able to slide under the force field (due to "molecular [sic] distortion effect at ground level") and deactivated the field for the Doctor and Jamie to escape – this scene shifted to the court room for recording. There was then a 'Running Sequence' of the trio avoiding the pools of light as they ran through limbo. At the end of the episode, the writers had Zoe returned to the Wheel and meeting Tanya Lemov from her début story *The Wheel in Space* [1968 – see Volume 12], and a film sequence of Jamie back in Scotland, erroneously giving his year of origin as 1745 instead of 1746.

End of an era

Hulke was inspired by the Nuremberg trials of Nazi war criminals for his scenes of the War Lord being sentenced by the Time Lords. He was particularly pleased with the serial's overall anti-war message. On Wednesday 12 March *Junior Points of View* carried viewer's suggestions on who should replace Troughton, including Brian Rix, Rolf Harris and Marty Feldman.

Problems with budgets started again on Monday 17 March when, after a period of dispute, Sherwin informed Jack Kine, head of the visual effects department, that he was happy to let Kine dictate the level of the department's commitment to the series. This was followed up on Thursday 20 by another memo to Kine in which Sherwin stated that he was concerned about the effects cost on the story. The following day, Sherwin set in motion clearance checks to allow the use of a Cyberman, a Dalek, a Yeti, a Kroton, a Quark and an Ice Warrior as nostalgic elements at the climax of the story, marking the end of an era. ■



'BRAYSHAW HAD PRE-RECORDED ONE LINE OF DIALOGUE — "TIME TRAVELLERS. I WONDER..." AS A 'THINKS' TRACK TO BE PLAYED INTO STUDIO.'

Production

Filming on *The War Games* began on Sunday 23 March. The team travelled down to Brighton, their base for the week and also the first major filming venue on the serial. Shooting on 16mm film began at 10am that morning at the foul-smelling and rat-infested Sheepcote Valley rubbish tip on Wilson Avenue, the setting for the no man's land of 1917 France. By a stroke of luck, the rubbish tip was already dressed as a First World War battlefield having been recently used as the location for the battle scenes in Richard Attenborough's *Oh! What a Lovely War*, which had been filmed from March to July 1968 and had just been released in early March 1969. Troughton, Hines and Padbury, plus David Savile (an actor whom David Maloney knew socially) as Lieutenant Carstairs, were required. Because of the use of firearms, an armourer had to be present during much of the filming.

Filming began with the Episode Seven sequence in which Zoe and two resistance men overpower two machine-gunners, but fail to stop the Doctor, Jamie and Carstairs being captured. The rest of the day was spent on the Episode Nine cliffhanger of Carstairs vanishing (using a locked-off camera) as the Doctor's party returned to the TARDIS, through to the dematerialisation of the police box – the descriptions of all the film sequences in Episode Ten were very vague as the script had only just been finalised. A high-speed camera was used for the scene of the Doctor, Jamie and Zoe battling to enter the TARDIS in slow motion. For several of these muddy scenes, Troughton wore Wellington boots; this gave rise to a continuity error as in the studio recordings he would wear shoes. Frazer Hines was joined on location by his girlfriend Meredith Wilson who unfortunately cut her foot open on a broken bottle at the tip venue and was confined to bed in the unit hotel for the rest of the shoot. Filming was due to wrap at 6pm and was subsequently reported in the *Brighton Evening Argus* in the story *A cold tip for Dr Who*.

Left:
Lady Jennifer, out for a jolly little drive through no man's land.



Ambushing the ambulance

Derrick Sherwin and Terrance Dicks travelled down to Brighton for the location shooting. During this time, Dicks recalled that the pair went to see the 1968 science-fiction film *2001: A Space Odyssey* at the cinema in Brighton... and Dicks hated it.

The remaining location days were scheduled to run from 9am to 6pm. The

Connections: Poison gas

▶ When Lady Jennifer recalls driving through a strange fog, Carstairs speculates that it might be “a new type of poison gas”, invented by the Germans. In truth, the Germans invented mustard gas in 1917, which blistered the skin and could cause blindness.



cast was joined on the second day by Jane Sherwin and John Livesey. Jane Sherwin, playing Lady Jennifer Buckingham, was the wife of Derrick Sherwin and was cast at the suggestion of Maloney. A period 1917 Crossley 20/25 ambulance was hired from Farmcraft of New Malden. The morning was devoted to filming much of the opening scene for Episode One, up to the sequence of the Germans

ambushing the ambulance. A publicity photocall was held for the regular cast during the morning, and in the afternoon, all the explosion sequences were filmed as the TARDIS crew came under a creeping barrage in no man's land, with Troughton and Hines being very concerned about the power of some of the detonations they were so close to.

Troughton celebrated his 49th birthday on Tuesday 25 with filming continuing at the rubbish tip. The morning was spent filming Carstairs and his men rescuing the ambulance from the Germans in Episode One. The afternoon then saw more pyrotechnics for the creeping barrage launched against the ambulance in Episode Two and the scene in which the vehicle faded away from the road in no man's land.

Wednesday 26 was the final day at Sheepecote Valley tip and began with some brief shots of the ambulance reappearing in no man's land at the start of Episode Three, and also the close-up machine-gun fire aimed at the Doctor's party during Episode Seven. In the afternoon, Bernard Davies joined the cast to film the Episode Three scene where a German patrol captured the ambulance, which was then followed

by the scene in Episode Seven where the Doctor, Carstairs and Jamie arrived back in no man's land to be spotted by a British soldier. The final scene for the day saw Hines donning a close replica of his original costume from *The Highlanders* [1966/7 – see Volume 9] to perform Jamie's final scene, attacking a redcoat amidst the heather of Scotland 1746.

On Thursday 27, the crew travelled east of Brighton to the estate of Exceat Farm at Seaford. This was the setting for the Roman chariot charge which bridged Episodes Two and Three, and was reprised in Episode Seven. Again, BBC photographers attended the shoot to observe the sequence, arranged by stuntmen Peter Diamond and Reg Dent – the latter being the chariot driver handling the two horses which were hired from a stables near Brighton. Tracking shots of the charge mounted above the Cuckmere River were achieved by mounting the camera on a Citroen 2CV. At the end of shooting, Troughton, Padbury and Savile were able to return to London for a couple of days' break.

Hines and Sherwin continued filming the following day on two sequences for

Right:

Carstairs and Lady Jennifer realise there's a lot they can't remember.





Episode Four. The venue for this was a bridal path near Coombe Down Pumping Station off Underhill Lane in Clayton, north of Brighton. Diamond and Dent again supervised the sequences and played the two Confederate horsemen attacking Jamie and Jennifer. For his action scene, Hines was given a specially trained stunt horse called Viking.

Ambulance scenes

Troughton, Padbury and Savile returned for filming on Sunday 30 with Peter Stanton joining the cast. Two venues were used, the first being Eastbourne Waterboard Road at Westdean, east of Brighton – the woodland location for the scene of the ambulance running out of petrol in Episode Three and the Doctor's party boarding the vehicle in Episode Two. The crew then moved to the second location, the Westdean and Church Only road at Westdean. Filmed here were the sequences of the 1862 sniper firing upon the ambulance in Episode Three, the Doctor and Zoe observing the military prison prior to commandeering the staff car (another specially hired vehicle) in Episode Two and a final shot of the ambulance driving along for the same instalment. Monday 31 saw the filming of the sequence in Episode Three where

the ambulance was attacked by the Confederate soldiers. Diamond and Dent were joined by two more stuntmen, Gerry Wain and Arthur Howell. Four horses were required for filming. Brief insert shots of the horsemen were filmed at Hyde Park Farm on Ditchling Road north of Brighton before the rest of the sequence was shot on the bridal path used the previous Friday. At the end of this, both Jane Sherwin and Savile had completed their filming.

Birling Manor Farm, south of East Dean, was the final location venue on Tuesday 1 April. Joining the regular cast were Hubert Rees, Tony McEwan and Pat Gorman. Rees had featured in *Fury from the Deep* the previous year as the Chief Engineer while Gorman had played many uncredited roles in the series, his first being a Cyberman in *The Invasion*. The farm featured as several settings in the serial, with the first sequence being the firing squad cliffhanger in the chateau courtyard that bridged Episodes One and Two. In the afternoon, the venue became the military prison for Jamie and the redcoat in Episode Two. The final scene to be filmed was that

of two resistance soldiers attacking a Crimean soldier and blowing up a communications unit, with Harris' team rigging an explosion in an outhouse. Wednesday 2 was a standby day in case weather had upset the planned filming schedule. The south coast shoot was then covered in another newspaper article – *Dr Who in Sussex* – in the *Sussex Express and County Herald* on Thursday 3 which focused on the chariot charge.

The final day of monochrome filming on

Left:

A rehearsal shot on the trench set – Wendy Padbury is without her Zoe hairpiece.

Connections: Small bang

▶ The Doctor adapts a Mills bomb, procured by Carstairs, to open a safe. Named after its inventor, William Mills (1865-1932), the Mills bomb became the British army's standard issue grenade in 1915. The Doctor's line, "Now we light the blue touch paper and retire immediately!" was the instruction that accompanied commercially sold fireworks.



Doctor Who required only Troughton and was conducted from 9.30am on Thursday 3 April on Stage 2 at the BBC's Television Film Studios in Ealing. Six sequences were filmed, with the first four being close-ups of the Doctor's sonic screwdriver extracting and inserting a screw from the butt of Lucke's gun in Episode Three. A pen-torch was used as the screwdriver, and a dummy screw rotated from beneath the prop completed the illusion. The next sequence was a time-consuming stop-motion shot for Episode Nine in which the six silver plates laid out by the Doctor formed themselves into a cube. Troughton completed his final shots on a black stage with a multifaceted lens fitted to the camera, causing multiple images of the Doctor's face to spin around for the conclusion of Episode Ten.

The incidental music for the serial was composed and conducted by Dudley Simpson, who was booked on Monday 17 March. Five musicians were used to record the tracks for the first seven episodes, with the tracks split into separate themes which incorporated percussion, brass, woodwind and a church organ, over which were

Below:
Lieutenant
Carstairs
reports in
to Major
Barrington.



laid electronic enhancements by Brian Hodgson of the Radiophonic Workshop. In total, over eight minutes of the *Alien Theme* was used across the first seven episodes, just over two minutes of drumbeats and stings were used in Episode One, three minutes of the *Roman Theme* was played in Episodes Two, Three and Seven, over a minute of the *Confederate Theme* was heard in Episodes Three and Four and just over a minute and a half of the *Resistance Fight Theme* was played in Episodes Four, Six and Seven. At a later music recording session with only four musicians, a further four minutes of music was taped for Episodes Eight and Nine as well as the organ-based piece, the *Time Lords Theme*, which ran to almost three minutes in Episode Ten.

Sound effects

Rehearsals on the serial took place at St Helen's Church Hall, St Helen's Gardens and started on Monday 7 April. Joining the cast for rehearsals on Episode One was Terence Bayler who had appeared as Yendom in *The Ark* [1966 – see Volume 7] on which David Maloney had been a production assistant. The main guest actor for the early episodes was Noel Coleman, a regular on the ATV series *Virgin of the Secret Service*, as General Smythe.

Sound effects for the serial were handled by Brian Hodgson of the Radiophonic Workshop who devised 31 new elements from April; these included the Doctor's sonic screwdriver, the sidrats, the alien stun guns and also background noises for the Dalek, Yeti and Wheel taken from earlier serials.

Arguments concerning the effects budget on the serial had continued, until finally Kine called a truce with Sherwin on Tuesday 8 April. Sherwin agreed shortly

'THE BARN SET WAS A PARTIAL
REDRESSING OF THE MILITARY
PRISON FROM EPISODE TWO'



THE WAR GAMES

STORY 50





'THE ALIENS' GUNS WERE USED FOR THE FIRST TIME, THEIR BARRELS INCORPORATING SEQUENCED LIGHTS WHICH FLASHED WHEN ACTIVATED.'

THE WAR G



The travellers
hide from a
bombardment.

afterwards that they should work together – Bryant was becoming concerned about disrupting production on his new colour serials. He was also concerned about the publicity photographs taken on location which he felt were disappointing.

Episode One was recorded in TC4 on Friday 11 April. Scheduled from 8.30pm to 10pm the recording overran due to the large amount of material to record. A photocall was held during the afternoon camera rehearsals (many of these shots showing Hines wearing jeans under his kilt). Each episode of *The War Games* opened with a special film sequence prepared by Alan Jeapes of the graphics department. This was a rapidly intercut film of wartime gunfire and explosions with superimposed caption slides in Antiqua Pro Bold reading 'THE WAR GAMES' and then 'by TERRANCE DICKS and MALCOLM HULKE'. The 'EPISODE ONE' caption was superimposed over the establishing film sequence of no man's land. For the scenes at the command post, a machine gun was fired in the studio

under close supervision (firearms fired blanks in studio throughout the serial), and when German artillery hit the post, the camera was rocked and debris dropped onto the set of Major Barrington's office. Smythe's office incorporated the hidden videoscreen, a television monitor hidden behind a circular fascia built into one of the walls. This was hidden by a picture of King George V (which the script suggested should be a portrait of the Royal Family). Two recording breaks were scheduled: the first as Smythe entered his bedroom, and the second to reset the office for the passage-of-time crossfade at the start of the court martial (an extra's hand appearing as Smythe's on the regulation book).

Friday 18 April saw the taping of Episode Two from 8.30pm to 10pm in TC4. The episode caption was superimposed over the opening film sequence as the Doctor and Zoe escaped. For the off-screen appearance of Smythe's sidrat, Hodgson used a variation on the TARDIS sound effect. The disappearance

of the sidrat was achieved by crossfading from the box to a photocaption of the empty set, after which the prop was moved during a recording pause – a technique which was used throughout the serial. Superimposing was used to add a circular black mask over the film sequence at the prison to show the telescope view seen by the Doctor and Zoe. A waxen vase was provided in Commandant Gorton's office for Padbury to crack over the head of Richard Steele.

For the scene in which the Doctor helped Carstairs and Jennifer overcome their conditioning, the camera crossfaded from a blank wall to the section of the office set housing the video screen. Shots of Smythe and an alien technician and then another circular monitor showing the Doctor were then seen through a glass table, on which was painted the war zone map. After the evening's only recording break to ready the ambulance, dry ice was used on a plain white set to show the vehicle in the forcefield. Although he had provided incidental music for the episode, Simpson was omitted from the closing credits.

Rehearsals for Episode Three saw Edward Brayshaw and Gregg Palmer join the team. Brayshaw had previously

featured as Leon Colbert in *The Reign of Terror* [1964 – see Volume 3] while Palmer had played two Cybermen – Shav and Gem – in *The Tenth Planet* [1966 – see Volume 8]. The revised script for Episode Three contained a reference to *The Space Pirates* when Jamie commented that the Doctor would not be able to open Smythe's safe with his tuning fork (a hair pin in early drafts), which he had used in the preceding serial. The Doctor gave his name to Lucke as Doctor John Smith, reusing his alias from *The Wheel in Space*. Jamie also said that he came from 1745 in this episode and others, although it had been stated in *The Underwater Menace* [1967 – see Volume 9] that he came from 1746.

Connections: The bard

▶ On incapacitating the alien Scientist with his brainwashing machine, the Doctor proclaims, "Hoist with his own petard," a quote from Shakespeare's *Hamlet*. Later, the Security Chief quotes "a charmed life" from Shakespeare's *Macbeth*.



Publicity shots

Sherwin's complaints about the publicity shots elicited a reply from JG Wyles on Monday 21 April, who explained that the undramatic pictures were due to the limited amount of time the photographer had been allowed. This did not placate Sherwin who retorted that the Roman sequence was one of the most exciting dramatic sequences ever performed on *Doctor Who* and the photographs had ended up looking like mundane snapshots.

Episode Three was recorded in TC4 on Friday 25 April from 8.30pm to 10pm. The opening episode caption was superimposed over the film sequence of the Romans staring at the spot where the ambulance had vanished. Harris' team provided the safe with the exploding door, while Sylvia James gave David Garfield a

Left:
Tony Harwood is transformed into an Ice Warrior.



scar across his right eye as Von Weich. The videoscreen was built into the German command post set (a redress of the British post from Episode One) for Von Weich to use, and another monitor was used in the control room set for Von Weich to report to the War Chief. For this scene, Brayshaw had pre-recorded one line of dialogue – “Time travellers. I wonder...” as a ‘thinks’ track to be played into studio. A continuity error occurred with the map of the time zones; the 1917 zone and the Roman zone were not adjacent as shown in the previous episode. The barn set was a partial redressing of the military prison from Episode Two.

For Episode Four, the cast was joined by John Atterbury as an alien guard, previously cast by Maloney as a robot in *The Mind Robber*. On Friday 2 May Episode Four was recorded from 8.30pm to 10pm in TC4, starting with a re-enactment of the reprise over which the episode number was superimposed and a recording break to remove the sidrat prop from the barn. The interior of the sidrat was a simple set of a black backdrop with hanging partitions. After the sequence in which the Doctor and Zoe saw the German soldiers in their

Below:
It's goodbyes
all round.



trenchcoats and helmets, a recording break was scheduled to allow the 10 extras to remove their coats and swap headgear to then feature as Roman soldiers – each walking past the camera twice to make it appear as if there were far more of them. Much of the alien technology was shown as magnetic shapes moved around on a metal sheet, such as the sidrat controls. The final recording break of the evening came after the capture of Von Weich to allow the cameras to move.

The cast for Episode Five included a technician played by Charles Pemberton, who had been a Cyberman in *The Tomb of the Cybermen* [1967 – see Volume 10]. In the script for Episode Five, Zoe gave her time of birth as being the twenty-first century (no date had previously been given in *The Wheel in Space*). Only three days were allowed for rehearsal instead of four when, at short notice, the studio days were advanced to Thursdays.

Special lighting

Episode Five was taped on Thursday 8 May between 8.30pm and 10pm in TC8. After a re-enactment of the cliffhanger and its resolution, the episode number was superimposed over a shot of Von Weich held prisoner in the barn, which now included the telecommunications unit. For the interrogation scenes in the security room, the Security Chief and later the Doctor wore the truth machine, a helmet device with a long visor which illuminated a single eye at the front. One of the machine's functions was to identify resistance members, an effect achieved by superimposing photographs of Graham Weston, Rudolph Walker and a number of the non-speaking soldiers onto the shot. The aliens' guns were used for the first time, their barrels incorporating sequenced



Producer

lights which flashed when activated. Superimposed over the victim was film of a circular pattern achieved by strobing light across a reflective tile with concentric recessed grooves.

For the processing room set, Cheveley was keen to use a moving, psychedelic lighting effect that he had seen in a Covent Garden nightclub called Middle Earth, which was achieved by shining light through a sealed capsule of oil. Cheveley arranged for technicians from Middle Earth to provide the special lighting in the studio where it was projected onto large, white weather balloons at the back of the set. However, it was impossible to keep the balloons still and, concerned that their movement was too distracting, Cheveley replaced them in subsequent episodes with large white wooden discs. The fee for the use of the lighting effect was also quite steep, so its use was phased out over the later episodes.

The only recording break in the episode came before the final scene to move the sidrat to the landing bay.

Rehearsals for Episode Six began on Friday 9 May before breaking for the

weekend. Earning his first television credit as Moor was David Troughton, one of Patrick Troughton's sons, who had previously taken a walk-on role in *The Enemy of the World* [1967/8 – see Volume 11]. Episode Six was recorded in TC8 on Thursday 15 May from 8.30pm to 10pm, opening with a new version of the reprise sequence, after which the episode number was superimposed over a shot of the alien guards moving the prisoners away. The truth machine studying Russell and Jamie's brain patterns was shown as a superimposed graphic laid over the shot of the cranium; firstly a series of curved lines to show Russell's processed brain and then a pattern of rectangles to indicate Jamie's non-processed state. In the scene where the Doctor reversed the magnetic forcefield holding the wall panel in place, the camera aperture was overexposed to flare the picture. Fight arranger Arthur Howell supervised the action scene

Above: The War Lord is sentenced to be dematerialised.

Connections: Dicky memory

▶ Carstairs attributes his memory problems to "a touch of the old shell shock". Shell shock, also known as traumatic war neurosis, was a form of post-traumatic stress disorder commonly suffered by soldiers who had experienced battle first-hand.



Connections: Big bang

► The Security Chief proposes using a neutron bomb to eliminate the human resistance. Developed in 1958, the neutron bomb was designed to destroy organic tissue, but leave buildings intact. The Daleks had utilised such a device in

The Mutants (AKA *The Daleks*) [1963/4 - see Volume 1].



in which stuntmen Gerry Wain and Del Watson took part as alien guards, one falling from the landing bay ramp. Smoke was used in the landing bay to indicate the Doctor's use of gas-filled valves to overcome the guards. Once inside the transporter, Troughton, Hines and Savile stood on a raised platform over which the cage-like framework of the sidrat interior set was lowered.

To play the War Lord from Episode Seven onwards,

Maloney cast Philip Madoc whom he had previously cast as Eelek in *The Krotons* a few months earlier. To hide the rapid reuse of the actor, Madoc grew a rough beard and wore the pebble glasses of the aliens. Also joining the cast was Peter Craze (brother of Michael Craze who had played Ben), who had previously played Dako in *The Space Museum* [1965 - see Volume 5].

On Wednesday 21 May comedy actor Jon Pertwee was contracted to replace Patrick Troughton as the Doctor in 21 new episodes to be made from Saturday 13 September 1969 to Tuesday 26 May 1970. The same day, *The War Games* came under criticism from Ann Lawrence in *The Morning Star* for its 'uncalled-for violence', with the reviewer hoping that the new series would have more fantasy for the children.

On Thursday 22 May Episode Seven was taped in TC1 from 8.30pm to 10pm. The opening episode caption was superimposed over the aliens in the landing bay, and again featured a new version of the reprise. More smoke was used for the Doctor's diversion using the gas-filled valves, and also later for the brief



scene of the Doctor, Jamie and Carstairs in a time-zone barrier during which the studio sound was artificially echoed. The Doctor's firing squad was this time achieved off-camera (with Troughton apparently as the voice of the firing squad officer). A flash charge outside the chateau balcony window was also arranged to detonate on cue as Jamie tossed Du Pont's hand grenade away. Two recording breaks were scheduled, one just before the Doctor's execution and another to move the sidrat into the bedroom set at the end of the episode.

The day after Episode Six was transmitted, the *Sunday Mirror* ran a small article about Frazer Hines' decision to leave *Doctor Who* and his plans for the future. Recording of Episode Eight took place on Wednesday 28 May from 8.30pm to 10pm in TC8, starting with a re-enactment of the reprise and the episode number superimposed over the sidrat in the landing bay. A flash charge was placed in the sidrat prop for when Carstairs



threw a grenade inside it, a dummy telecommunications unit was built for the resistance soldiers to smash in the small Roman officer's set, while the working videoscreen was now reinstalled (upside-down) in the barn set for the Doctor's message (which was still displayed the right way up). Three recording breaks were scheduled to move the sidrat – one at the start from the bedroom, a second to return it to the bedroom and one at the end to move it from the barn to the landing area.

The penultimate recording for *The War Games* took place in TC6 from 9pm to 10.30pm on Thursday 5 June. After a brief re-enactment of the reprise, the episode number was shown over the Doctor standing with the Security and War Chiefs. Sections of dialogue involving Troughton, Brayshaw and Madoc were pre-recorded and played back into studio as the Security Chief listened to the taped conversations of the War Chief. In the sequence where the Doctor made the box form itself, the pattern in which Troughton laid out the

plates did not correspond to the filmed insert. Diamond and Wain appeared as two alien guards to perform stunts in the final fight sequences in the landing bay, and a whiteout was used to disguise the removal of the box from camera shot as the Doctor sent his message to the Time Lords. The only recording break scheduled towards the end of the episode allowed the Doctor's party to move from a corridor to the landing bay area.

New cast members

Several new cast members were required for the final episode. To play the First Time Lord, Maloney cast Bernard Horsfall whom he had used as Gulliver in *The Mind Robber*. One of the other two Time Lords, Clyde Pollitt, was the brother of Derek Pollitt who had featured in *The Web of Fear* [1968 – see Volume 11]. Several actors returned to make cameo appearances in the final episode as well. Clare Jenkins, who had previously appeared in *The Savages* [1966 – see Volume 8] as Nanina and *The Wheel in Space* as Tanya Lernov, reprised this latter role. Many of the other actors reprised monster roles. Robert Jewell operated a Dalek for the final time, a role he had first performed in 1963 (and most recently for filming the *Get Off My Cloud* episode of the BBC's science-fiction anthology *Out of the Unknown* at Stage 2 Ealing in August 1968). Schoolboy Freddie Wilson had operated a Quark in *The Dominators* [1968 – see Volume 12] a year earlier, John Levene who had been a Yeti in *The Web of Fear* and Benton in *The Invasion* wore a Yeti costume from *The Web of Fear* again, Tony Harwood (a Yeti, Cyberman and Ice Warrior in recent years) found himself inside an Ice Warrior outfit from *The Seeds of Death* [1969 – see page 6], and Roy Pearce – a regular

Left:
The Doctor
puts his cards
on the... floor.



A monstrous reunion.

walk-on – appeared as a Cyberman from *The Invasion*. The Dalek from *The Evil of the Daleks* was rather battered, while the Kroton was too badly damaged to use.

The final monochrome videotaping of *Doctor Who* took place in TC8 from 8.30pm to 10.15pm on Thursday 12 June, preceded by a photocall during camera rehearsals that afternoon (including staged shots of the monsters together in the landing bay and pictures of the actors being made up).

The episode number caption was superimposed over a studio shot of the Doctor, Jamie and Zoe crawling into the TARDIS control room with the actors simulating slow-motion. Although the TARDIS console had been damaged since last used in *The Seeds of Death*, the hexagonal floor plate around it returned and the moulded walls were erected along with some of the original fault locator bay panels. The Doctor's two chairs, last seen in *The Tomb of the Cybermen* and *The Mind Robber* were back, as was the orary last seen in *The Mind Robber*.

The TARDIS scanner was a monitor on the main set displaying film of fish, sharks and alligators – the shark material being taken from a 13-foot extract of the 1964 documentary film *Challenge of the Sea* by Australian underwater photographer Ben Cropp on 16mm film and supplied from the BBC Natural History Unit in Bristol; Cropp's film had featured in editions of the BBC1 documentary series *Travellers' Tales* including *Sharks* on Monday 18 March 1968. The TARDIS' landings used two extracts from videotapes of previous episodes: 15 seconds of the TARDIS landing on the sea from Episode 1 of *Fury from the Deep* and five seconds of the TARDIS in space from Episode 1 of *The Web of Fear*. The return of the TARDIS to the Time Lord home planet was first shown by the scanner blinking between black and white, and then by an image of the landing bay (a redress of the aliens' landing bay and parts of the war room). This was a mirrored set to make the row of capsules seem far longer.

The courtroom on the Time Lord planet used a large Eidophor video projection screen which could show either images from other cameras (such as the monsters or photocaptions) or pre-filmed material (such as Jamie's return home). Seven illustrations and two photographs of human warfare were used along with the map showing the different war zones. The forcefields generated by the Time Lords were achieved in a similar manner to the alien's weapons effect; film of a shimmering set of circular patterns superimposed on the picture.

Monster montage

When the Doctor used the TARDIS interior lights to overpower the aliens, the picture was slightly overexposed to enhance the effect. The dematerialisation of the War Lord and his guards was achieved by simply fading the camera image of Madoc and the extras to black, but retaining the superimposed forcefield pattern.

To accompany the monster montage, Hodgson located appropriate sound effects from *The Dominators*, *The Web of Fear*, *The Seeds of Death*, *The Wheel in Space* and *The Evil of the Daleks*. Dry ice was used on one set the Doctor and his friends fled across, acting like smoke between narrow walkways.

During the final recording break, Padbury changed into her original costume from *The Wheel in Space* for her last scene. After an establishing shot of Space Station W3 from Episode 1 of *The Wheel in Space*, a short scene was acted out on a recreated set from that story along with Jenkins in her Tanya costume – this too being relayed to the projection screen. Some unidentified stock bagpipe music was overlaid on the film sequence of Jamie in Scotland. At the end of the instalment, Troughton's face was faded to black for the last time and the film sequence of the Doctor spiralling away was shown. Recording finished on time, and was then followed by a wrap party for the end of the series. ■

PRODUCTION

Sun 23 Mar 69 Sheepcote Valley Rubbish Tip, Brighton, E Sussex [Machine Gun Nest/1917 First World War Area]

Mon 24 Mar 69 Sheepcote Valley Rubbish Tip [No Man's Land A]

Tue 25 Mar 69 Sheepcote Valley Rubbish Tip [No Man's Land B]

Wed 26 Mar 69 Sheepcote Valley Rubbish Tip [No Man's Land F/Machine Gun Nest/Scottish Moorland]

Thu 27 Mar 69 Seven Sisters Country Park, Exceat, E Sussex [Countryside/Wooded Heathland/Roman Zone]

Fri 28 Mar 69 Underhill Lane, Clayton, W Sussex [Country]

Sun 30 Mar 69 Westdean and Church

Only Road, West Dean, E Sussex [Hillside/Road/Country Road]; Eastbourne Waterboard Road, West Dean [Chateau Grounds/Clearing]

Mon 31 Mar 69 High Park Farm, Exceat, E Sussex [Country Road]; Underhill Lane [Country Road]

Tue 1 Apr 69 Birling Manor Farm, East Dean, E Sussex [Execution Yard/Military Prison/Crimean War Zone]

Thu 3 Apr 69 Ealing Film Studios Stage 2: Screw from Locke's gun/Box forms itself/Doctor's face on screen

Fri 11 Apr 69 Television Centre Studio 4: Episode One

Fri 18 Apr 69 Television Centre Studio 4:

Episode Two

Fri 25 Apr 69 Television Centre Studio 4:

Episode Three

Fri 2 May 69 Television Centre Studio 4: Episode Four

Thu 8 May 69 Television Centre Studio 4: Episode Five

Thu 15 May 69 Television Centre Studio 8: Episode Six

Thu 22 May 69 Television Centre Studio 1: Episode Seven

Thu 29 May 69 Television Centre Studio 8: Episode Eight

Thu 5 Jun 69 Television Centre Studio 6: Episode Nine

Thu 12 Jun 69 Television Centre Studio 8: Episode Ten



Post-production

Behind the scenes:

The Doctor, Jamie and Zoe find themselves in the middle of the First World War.

In post-production, Episode One lost a scene after the Doctor had been returned to his cell by Burns. This was set in Smythe's office where Jennifer and Zoe were being given blankets to make them comfortable for the night. Burns entered with the keys for the Doctor's cell and Ransom told him that the General would want these, taking these through while Burns guarded Zoe in the outer room. After the next scene with Burns giving Smythe

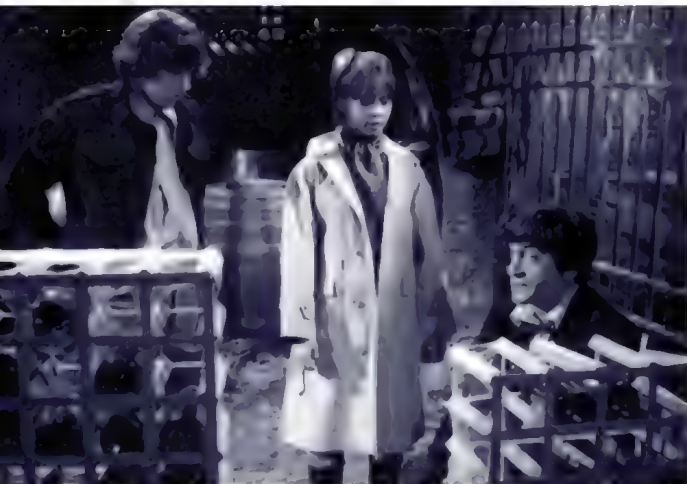
the keys, Zoe waited until Jennifer was asleep and sneaked to Smythe's bedroom – which was strangely empty – and took the key to the cell, discovering the hidden telecommunications unit in the process. She then crept out through the office to rescue the Doctor.

In Episode Two, the end of the scene where the Doctor met Gorton was trimmed; originally this had the commandant showing his visitor the security arrangement on a map of his “escapeproof” prison. ■

Publicity

► A 28-second videotape trailer for the serial was broadcast after Episode Six of *The Space Pirates* at 5.39pm on Saturday 12 April. This consisted of film sequences from the new serial, over which announcer Richard Bebb said, "Next week the TARDIS returns to Earth at a particularly terrifying time. The Doctor, Jamie and Zoe are caught up in all the horrors of twentieth-century warfare, their lives in constant peril. But soon the Doctor begins to suspect that the danger is even greater than he first feared. They are surrounded by hidden and dangerous enemies and no one can be trusted." The serial was previewed in *Radio Times* on Thursday 17 April with a half-page feature by Gay Search entitled *Back on Earth for the War Games*.

► To emphasise the start of Patrick Troughton's last serial, the *Daily Mail*



ran Brian Dean's story *Dr Who quits but he goes on as ever* on Saturday 19 April. This indicated that *Doctor Who* would be back 'under new management' early in 1970 to spearhead BBC1's colour service. On Friday 16 May, Dean then indicated that *Doctor Who* would be one of the first colour shows to air on BBC1 when the date of Saturday 15 November was set for BBC1 and ITV to commence providing a colour service.

► Martin Jackson's article *Dr Who: Can He Survive A Final Peril?* appeared in the *Daily Express* on Saturday 31 May to promote Episode Seven. This indicated that the series was due to finish in three weeks, but would *not* be returning later in the year, remaining off air until 1970. The departure of the three regular cast was reiterated and it was claimed that the search for a new Doctor had been going on for most of the year 'without success'. A BBC

Above:
Romans
incoming!

Left:
The time
travellers
become
prisoners.



Above:

The Doctor makes his case for fighting the forces of evil.

statement the previous evening had read: 'We intend Dr Who will return next year.'

- ▶ To replace *Doctor Who* over the summer, *The Daily Telegraph* reported the BBC's purchase of the American science-fiction adventure series *Star Trek* on Monday 2 June; this was to run on Saturday evenings from 12 July to the end of 1969, offering 'adventures in the year 2069 aboard a space-ship called Enterprise which carries a crew of 450 and is the pride of the earth's spaceship fleet'. *Television Today* also covered this scheduling in *US series replaces Dr Who* on Thursday 5 June.

- ▶ Jon Pertwee was formally announced as the new Doctor to the public at a photocall on Tuesday 17 June, a few days prior to the transmission of Episode Ten. The end of Troughton's reign was reported in *Radio Times* on Thursday 19 with a half-page feature entitled *Exit... the Doctor and*

his Demons (for the time being, anyway). The following day, payments of £5 were made to Kit Pedler, Brian Hayles, Mervyn Haisman and Henry Lincoln and Robert Holmes for the option to use their monsters, and £10 was later paid to Terry Nation for the use of the Dalek on Monday 7 July.

- ▶ Transmission of *The War Games* Episode Ten was accompanied by articles about the series in *The Daily Mail* (*End of time for Dr Who* by Brian Dean), the *Daily Mirror* (*The New Dr Who Meets An Old Foe*), *The Daily Telegraph* (*Dr Who Role for Jon Pertwee*), the *Daily Express* (*Dr Who's last wish... and up pops Pertwee*), *The Sun* and *The Times* (*Dr Jon Who*) on Saturday 21 June. It was announced that the new colour series in January 1970 would star Jon Pertwee as the Doctor (wearing 'a modern-day suit') in adventures 'set in the 1980s' alongside Nicholas Courtney 'head of a special army unit' and a girl called Liz who had not yet been cast.

Right:

The new Doctor finds a furry friend.



Broadcast

▶ The opening episode of the Granada crime drama serial *Big Breadwinner Hog* caused controversy because of a violent scene depicting an acid attack when screened by ITV on Friday 11 April. As a result of this latest outcry about the depiction of violence on television, a discussion on the subject was included on BBC1's *Talkback* programme on Tuesday 15 April; an extract of an Ice Warrior killing a victim from *The Seeds of Death* was included along with clips from the BBC1 soap *The Newcomers* and *Bam! Pow! Zapp!*, an edition of BBC1's *The Wednesday Play* screened a few weeks earlier.

▶ At the BBC Programme Review Board on Wednesday 30 April, head of drama serials Shaun Sutton praised *The War Games*.

▶ Cybermen co-creator Kit Pedler had recorded a Radio 3 discussion programme – *Of Ombudsmen and Cybermats* – on Tuesday 14 January. In this, Pedler debated the ethics of science in television drama such as *Doctor Who* and his forthcoming BBC drama *Doomwatch* with Elizabeth Gard and David Wilson; this programme was broadcast on Thursday 5 June.

▶ The final episode of *The War Games* was the subject of viewers' letters on the Friday 11 July edition of *Junior Points of View* which included an extract of 70-feet from a 35mm film recording of Episode Ten showing the Doctor's



Left:

One final trip in the TARDIS for Jamie, Zoe and the Doctor.

final moment; by now correspondence was being choked with comments about *Star Trek*.

▶ The viewing figures declined badly as the story entered the summer – Episode Eight set a new low of 3.5 million. The ITV regions were generally offering glossy American film series such as *Land of the Giants* (LWT up to Episode Seven, ATV up to Episode Three, Southern and others), *Tarzan* (LWT from Episode Eight, ATV from Episode Four, and others) or *Voyage to the Bottom of the Sea* (Yorkshire, Granada). For five weeks from Saturday 3 May, Granada also scheduled repeats of the 1950s swashbuckler series *The Adventures of Robin Hood* before filling the slot with the Australian import *Woobinda* (*Animal Doctor*).

▶ Audience appreciation was generally below average for the series.

▶ On Monday 4 August an Audience Research Report was compiled on *The*

THE WAR GAMES

» STORY 50

Right:

Lady Jennifer and Carstairs throw their lot in with the Doctor and his friends.

War Games Episode Ten which had been seen by 9.9% of the population (as opposed to 11.6% watching ITV). The panel of 179 viewers gave a reaction index of above average and, although there was no great enthusiasm for the programme, felt that it had been an exciting conclusion and cleared up the mysteries surrounding the Doctor. Although Troughton's performance was praised, the rest of the acting was judged to be 'hammy'.

- ▶ *The War Games* was sold for broadcast internationally to Australia, Singapore, Hong Kong, Gibraltar, Zambia, New Zealand, Canada and the United States.
- ▶ An extract of the start of Episode One with the TARDIS' arrival in the no man's land of World War I was screened as part of an exhibition about warfare at the Science Museum in London in 1980.
- ▶ On Sunday 30 October 1983, the entirety of *The War Games* was



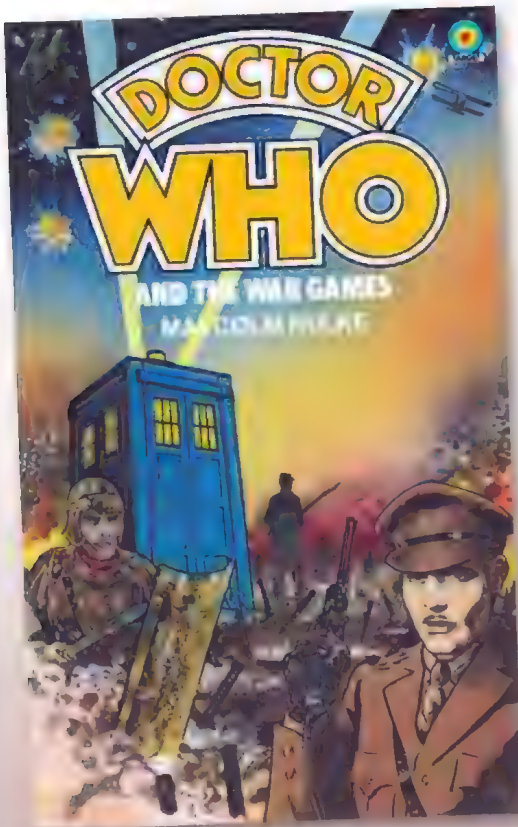
screened at the National Film Theatre on London's South Bank as *The Epic Milestone* session of *Doctor Who – The Developing Art* and was attended by Patrick Troughton. Certain episodes of this serial were subsequently shown at regional British Film Institute venues such as Bradford on Thursday 23 October 1986. The serial was sold to North America for syndication by Lionheart in the mid-1980s where it aired as both a 10-part story and also in a two-part TV movie version with durations of one hour 59 minutes and one hour 54 minutes. The satellite station BSB transmitted it as part of its *Doctor Who* weekend on Sunday 23 September 1990. It has also been re-sold to countries such as New Zealand which screened it in 1992, and from February 1993 was broadcast on UK Gold in episodic and compilation forms. Episode Ten was shown as part of UK Gold's *Doctor Who* Weekend on Saturday 20 November 1993.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 19 April 1969	5.15pm-5.40pm	BBC1	25'00"	5.5M (88th)	55
Episode Two	Saturday 26 April 1969	5.15pm-5.40pm	BBC1	25'00"	6.3M (68th)	54
Episode Three	Saturday 3 May 1969	5.15pm-5.40pm	BBC1	24'30"	5.1M (81st)	53
Episode Four	Saturday 10 May 1969	5.15pm-5.40pm	BBC1	24'30"	5.7M (63rd)	50
Episode Five	Saturday 17 May 1969	5.15pm-5.40pm	BBC1	24'30"	5.1M (87th)	53
Episode Six	Saturday 24 May 1969	5.15pm-5.40pm	BBC1	22'53"	4.2M (91st)	53
Episode Seven	Saturday 31 May 1969	5.15pm-5.40pm	BBC1	22'28"	4.9M (83rd)	53
Episode Eight	Saturday 7 June 1969	5.15pm-5.40pm	BBC1	24'37"	3.5M (96th)	53
Episode Nine	Saturday 14 June 1969	5.15pm-5.40pm	BBC1	24'34"	4.1M (91st)	57
Episode Ten	Saturday 21 June 1969	5.15pm-5.40pm	BBC1	24'23"	5.0M (66th)	58

Merchandise

Hulke's novelisation of the serial as *Doctor Who and the War Games* incorporated many elements of the original rehearsal scripts (such as the forcefield escape in the final episode). It was to be Hulke's final work – he died on Friday 6 July 1979. The book was published in paperback and hardback on 25 October 1979 with a cover by John Geary. The novelisation was reissued as *Doctor Who – The War Games* in April 1990 to tie-in with the BBC Video release, with Alister Pearson's artwork from the video release on the cover. An audio book of the novelisation, read by David Troughton, was released by the BBC in February 2011.



The War Games was released uncut on BBC Video as a two-tape set in February 1990. It was reissued on videotape by BBC Worldwide as part of the *Doctor Who: The Time Lord Collection* box set exclusive to WH Smith in September 2002. The serial was released on BBC DVD in July 2009. This release came with the following extras:

- ▶ **Commentary** by Frazer Hines, Wendy Padbury, Philip Madoc, Jane Sherwin, Graham Weston, Terrance Dicks and Derrick Sherwin
- ▶ **War Zone: The End of an Era** – documentary on the making of *The War Games* with Derrick Sherwin, Terrance Dicks, Tom Spilsbury, James Moran, David Maloney, Paul Cornell, Graham Weston, Frazer Hines, Wendy Padbury, Bernard Horsfall, Joseph Lidster, Jane Sherwin, Roger Cheveley
- ▶ **Shades of Grey** – documentary examining the artistic limitations and advantages of monochrome with Terrance Dicks, Roger Cheveley, Derrick Sherwin, Timothy Combe, Jane Sherwin, Frazer Hines, Wendy Padbury, Bernard Lodge, Brian Hodgson
- ▶ **Now & Then: The Locations of The War Games** – locations of *The War Games*, 40 years on
- ▶ **The Doctor's Composer: Dudley Simpson** – Part One: 1964-69 – a unique insight into *Doctor Who's* composer Dudley Simpson
- ▶ **Sylvia James - In Conversation** – make-up designer Sylvia James discusses her work on Patrick Troughton's *Doctor Who* stories



Above:
The War Games was released on video over two tapes, with cover art by Alister Pearson.

Left:
The novelisation of the story, with a cover by John Geary.

Right:

The DVD release, with a cover by Clayton Hickman.

► **Talking About Regeneration**

– documentary exploring the issues surrounding regeneration with Kate O'Mara, Rob Shearman, Joseph Lidster, Gareth Roberts, Clayton Hickman and Peter Davison.

► **Time Zones** – historians discuss the reality behind the various conflicts featured in *The War Games* with Dr Martin Farr, Crispin Swayne, Lindsay Allison-Jones, Professor Susan-Mary Grant

► **Stripped for Action: The Story of Doctor Who Comics: The Second Doctor** – feature on the Doctor's comic strip adventures, focusing on the Second Doctor with Alan Barnes, Jeremy Bentham, Gary Russell, John Ainsworth

► **On Target: Malcolm Hulke** – feature on the Target range of books with Terrance Dicks, David Howe, Gary Russell, Alan Barnes, Chris Achilleos

► **Devious** – an amateur *Doctor Who* film made in 1995 that answers what exactly happened to the Doctor between *The War Games* and *Spearhead from Space* featuring Tony Garner and Jon Pertwee as the Doctor

► **Photo gallery**

► **Radio Times listings** in Adobe PDF format

► **Production subtitles**

► **Easter Egg** – film of forcefield to be superimposed, sound rushes, *The Trial of Doctor Who*

The War Games was also released on 2|entertain's DVD *Regeneration* set (limited to 10,000 units) in June 2013, and was released with issues 146 and 147 of GE Fabbri's *Doctor Who – DVD Files* in August 2014.

A phone card featuring *The War Games*, the



eighth in a series, was issued by Jondar International Promotions in 1995.

Sound effects from the serial were released on the CD *Doctor Who – 30 Years at the Radiophonic Workshop* by BBC Enterprises in July 1993. The tracks were: *Original Sonic*

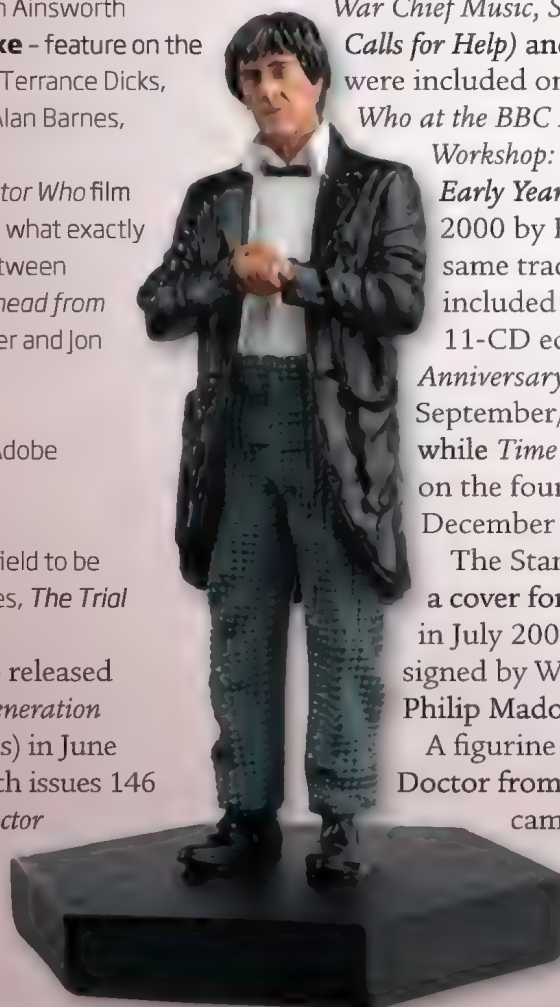
Screwdriver, *Time Zone* and *Sidrat Control*. Sound effects and backgrounds including the *Alien Control Centre*, *Time Zone Atmosphere*, *Dimensional Control (SIDRAT Dimensions Contract)*, the *War Lord Arrival*, *War Chief Music*, *Silver Box (The Doctor Calls for Help)* and *Time Lord Court* were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music. These same tracks were later included in Silva Screen's 11-CD edition of *The 50th Anniversary Collection* in September/November 2014 while *Time Lord Court* appeared on the four-disc version in December 2013.

The Stamp Centre issued a cover for *The War Games* in July 2005. Copies were signed by Wendy Padbury and Philip Madoc.

A figurine of the Second Doctor from *The War Games* came with issue 76 of Eaglesmoss' *Doctor Who Figurine Collection*, in July 2016. ■

Right:

Eaglesmoss' figurine of the Second Doctor.



Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Wendy Padbury Zoe
 with
Jane Sherwin Lady Jennifer Buckingham [1-5]¹
John Livesey German Soldier [1]
David Savile Lieutenant Carstairs [1-9]²
Terence Bayler Major Barrington [1]
Brian Forster Sergeant Willis [1]
Noel Coleman General Smythe [1-3,7]
Hubert Rees Captain Ransom [1-3]
Esmond Webb Sgt. Major Burns [1,7]
Tony McEwan Redcoat [2]
Richard Steele Commandant Gorton [2]
Peter Stanton Military Chauffeur [2]
Pat Gorman Military Policeman [2]

David Valla Lieut. Crane [3]
Bernard Davies German Soldier [3]
Gregg Palmer Lieut. Lucke [3]
David Garfield Von Weich [3-6]
Edward Brayshaw War Chief [3-9]
Bill Hutchinson Sgt. Thompson [4]
Terry Adams Corporal Riley [4]
Leslie Schofield Leroy [4]
Vernon Dobtcheff Scientist [4-6]
Rudolph Walker Harper [4-5]
John Atterbury Alien Guard [4]
Michael Lynch Spencer [5]
Graham Weston Russell [5-9]
James Bree Security Chief [5-9]
Charles Pemberton Alien Technician [5]
David Troughton Moor [6]
Philip Madoc War Lord [7-10]



Left:
 The barn set.



Above: The set for the processing room with the wooden discs in the background which replaced the troublesome balloons.

Peter Craze Du Pont [7]
Michael Napier-Brown Arturo Villar [8-9]
Stephen Hubay Petrov [8]
Bernard Horsfall First Time Lord [10]
Trevor Martin Second Time Lord [10]
Clyde Pollitt Third Time Lord [10]
Clare Jenkins Tanya [10]
Freddie Wilson Quark³ [10]
John Levene Yeti³ [10]
Tony Harwood Ice Warrior³ [10]
Roy Pearce Cyberman³ [10]
Robert Jewell Dalek³ [10]

¹ Credited as Lady Jennifer on Episodes Two to Four and Jennifer on Episode Five

² Credited as Lieut Carstairs on Episodes Two and Three and Carstairs on Episodes Four to Nine

³ Not credited on screen

UNCREDITED

David Billa German Soldier
David Melbourne, Derek Hunt British Soldiers [No Man's Land]
Alistair Meldrum, Allan Travell British Soldiers [Trench]
Patrick Scott Machine Gunner
Ken Frazer Batman
Alistair Meldrum, Allan Travell Guards
Patrick Scott, Ken Frazer Sentries

Eden Fox, Tom O'Leary, George Curtis, Alex Hood, Roy Brent, Keith Ashley Men in Firing Squad
Clive Rodgers Sniper
Douglas Roe Military Policeman
Jack Silk Stuntman /Military Policeman
Eden Fox Machine Gunner
Tom O'Leary Sergeant [at Prison]
Roy Brent, Alex Hood, James Haswell Prison Sentries
Bill Hughes, Paul Phillips Prison Guards
Bill Hughes, Paul Phillips, Douglas Roe, James Haswell Prisoners
Derek Crick Alien Technician
Reg Dent Stunt Driver
Emmett Hennessey, Roger Howton, Crawford Lyall, Tom Laird, Royston Farrell, Patrick Scott, Ray Carnell Roman Soldiers
Gary Dean, Andrew Andreas, Denis Balcombe German Soldiers
Bruce Wells, Terry Munro, Bill Richards, Bud Castlenau Guards
Steve Pokol, Alf Cossir, Lee Fenton, Paul St. Clair, Terry Sartain, Ian Munro Alien Technicians
Leslie Bates 1862 Soldier
Johnny Scripps, David Cannon, Patrick Milner, Martin Lyder, John Spradbury, Peter Kaukus Foot Soldiers
Peter Diamond, Reg Dent, Gerry Wain, Arthur Howell Confederate Horsemen
Bruce Wells, Terry Munro, Bill Richards, Bud Castlenau, Steve Pokol, Alf Cossir, Lee Fenton, Paul St. Clair, Terry Sartain, Ian Munro American Soldiers
Les Conrad, Bill Richards Northern American Soldiers
David Billa, Denis Balcombe, Tom O'Leary, Phil Lundgren, Ron Conrad, George Howse, Neville Simons, Louis Berkman, Bob Willyman, Barry Kennington German Soldiers
David Billa, Denis Balcombe, Tom O'Leary, Phil Lundgren, Ron Conrad, George Howse, Neville Simons, Louis Berkman, Bob Willyman, Barry Kennington Roman Soldiers

Jim Delaney, Leslie Bates, Bryan Nolan Confederate Soldiers
David Billa Alien Technician
Tom O'Leary Austro-Hungarian
Phil Lundgren, Ron Conrad, George Howse, Neville Simons, Louis Berkman, Bob Willyman, Barry Kennington Alien Students
Denis Balcombe, Les Conrad, Bill Richards Alien Guards
Leslie Bates, Terence Denville Foot Soldiers
Allan Travell, Harry Tierney, David Melbourne, Alastair Meldrum Resistance Men
Martin Lyder, Bill Strange Alien Guards
Clive Rodgers, Roger Graham, Cy Wallis, Terry Munro Resistance Men
Richard King Alien Technician
Gerry Wain, Del Watson Stuntmen/Alien Guards
Bryan Nolan, Barry Kennington Resistance Men
Raoul Skinner Alien Guard
Derek Calder, Terence Denville Alien Technicians
Roger Graham, Bob Willyman, Tony Starr, Derek Calder, Derek Hunt, David Melbourne British Soldiers
Roger Charles, Hein Viljoen Machine Gunners

Robin Scott, Harry Tierney Resistance Men
Alistair Meldrum, Alex Hood, Tony Starr, Roger Charles 1917 British Soldiers
Patrick Milner, Jim Delaney, Derek Crick, Joe Santo Resistance Men
Patrick Troughton ... Voice of Firing Squad Officer
Les Conrad Alien Guard
John Spradbury Alien Technician
John de Marco, Chris Achilles Mexican Resistance Men
Jim Delaney North American Soldier
Patrick Milner German Soldier
Derek Calder Roman Officer
Del Watson Crimean Soldier
Steve Emerson, Stan Simmons Resistance Men
Derek Calder Confederate
Peter Diamond, Gerry Wain Stuntmen/Alien Guards
David Billa, Derek Calder Time Lord Technicians
Denis Balcombe Redcoat

CREDITS

Written by Terrance Dicks and Malcolm Hulke
 Title Music by Ron Grainer
 and the BBC Radiophonic Workshop
 Incidental Music by Dudley Simpson
 [uncredited on Episode Two]
 Special Sound by Brian Hodgson,
 BBC Radiophonic Workshop⁴
 Special Effects Designed by Michael John Harris⁴
 Fight Arranger: Arthur Howell [6 - uncredited],
 Peter Diamond [10]
 Costumes: Nick Bullen⁴
 Make-up: Sylvia James⁴
 Lighting: Howard King⁴
 Sound: John Staple⁴
 Film Cameraman: Alan Jonas⁴
 Film Editor: Chris Hayden⁴
 Designer: Roger Cheveley
 Producer: Derrick Sherwin
 Directed by David Maloney

⁴ Credited on Episodes One and Ten only



Left:
A sidrat
awaits in the
landing bay.

Profile

MALCOLM HULKE

Co-writer

Malcolm Ainsworth Hulke, Mac to his friends, was born 21 November 1924, in Hampstead, London. He never knew his father and his given birthplace address was once a home for destitute mothers.

He and mother Elsie Marian Hulke constantly moved around, “to avoid creditors and bailiffs” as he later admitted. He recalled these times in BBC radio programme *I Never Went to School* (1963).

By 1938 life was more stable, living in Deal, Kent within an extended family of seven, and attending Dover Art School. He then lived at his mother’s Lake District guesthouse, with her friend Winifred Boot, before Elsie died in 1943.

Though hoping to register as a conscientious objector, Hulke was

conscripted into the wartime Navy, where his posting inadvertently created an interest in communism after meeting Russian prisoners of war in Norway.

After the war, he joined the Communist Party, becoming a typist in its Covent Garden HQ. This saw him placed under MI5 surveillance from 1949 for some years.

Discovering he had no birth records, Hulke applied for citizenship in 1948. During the application process, a police report called him ‘a poseur and a professed agnostic with an exaggerated idea of his own importance’. He was finally registered in August 1949 but not before CPHQ dismissed him from his clerical job, discovering he had phoned the Home Office from work to check on his naturalisation.

His first drama experience came as production manager with the Communist-leaning Unity Theatre from 1954. In 1958 he wrote pamphlet *Here Is Drama!*, explaining the company’s workings. Showing another side, his next published work was a pseudonymous pulp thriller novel the same year.

He formed a writing partnership with Eric Paice, whose plays had also been performed by Unity Theatre, though publicly the two claimed to have met in an advertising agency in 1957. They told *The Stage* in 1959 that they wrote quite cynically, in “a coldly scientific manner”. Their unique way of working saw them act out script ideas into a tape recorder.

Their first play *This Day in Fear* was aired on BBC television on 1 July 1958 to great acclaim. Starring Patrick McGoochan as an IRA informer, it was also adapted for BBC radio in 1959, and for American and German TV.

Contracted to ABC TV, they provided four *Armchair Theatre* plays, mostly crime thrillers; *The Criminals* (28 December 1958), *The Great Bullion Robbery* (20 March

Below:
Hulke’s first work on *Doctor Who* was *The Faceless Ones*, set at Gatwick Airport.



1960) and *The Girl in the Market Square* (25 December 1960). *The Big Client* (17 May 1959) was a musical, later staged at Bristol Old Vic in 1961.

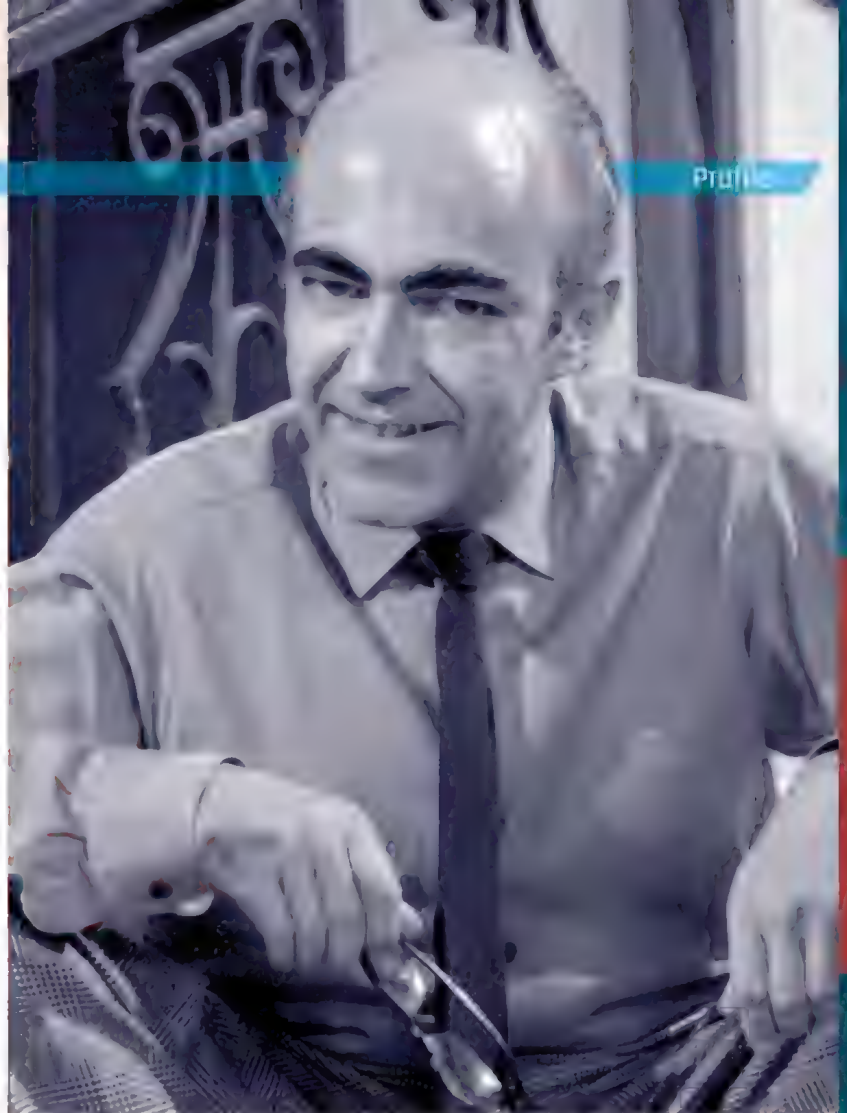
Other early collaborations included *No Hiding Place* (1959), sitcoms *Tell It to the Marines* (1959) and *Gert and Daisy* (1959), and B-movie thriller screenplays *Life in Danger* (1959) and *The Man in the Back Seat* (1961).

Armchair Theatre's producer Sydney Newman created a run of children's Sunday teatime science-fiction serials, all written by Hulke and Paice. *Target Luna* (1960), *Pathfinders in Space* (1960), *Pathfinders to Mars* (1960/1) and *Pathfinders to Venus* (1961) were among the clearest forerunners of *Doctor Who*.

The partnership won BBC radio commissions, while their own *The Girl in the Market* (1962) was similarly repurposed for radio. New plays from the pair included *The Pot of Gold* (1963) and *Til Death Do Us Part* (1963). Writing solo, Hulke produced *The Man on the Island* (1963), *You're Not the Woman I Married* (1963), *Beat Boy* (1964), *Cops Can Be Human* (1964), *The Break-Out* (1966), *A Question of Strength* (1966) and *The Long Hop* (1966). For the Jewish-themed *A Boy for Zelda* (1965) he collaborated with actress Shirley Cooklin.

Heavily involved in union the Writers' Guild, Hulke edited journal *Guild News* in 1960 and its *Writers' Guide*, first published in 1969.

His mother's friend Winifred came to London in the early 1960s, and she and Hulke bought a house at 45 Parliament Hill, Hampstead. Hulke resided as landlord and became friendly with a lodger called Terrance Dicks, an advertising copywriter. With Hulke acting as a mentor figure, they began writing together; Mac, as the fastest typist, manned the typewriter.



Above:
Malcolm Hulke.

They collaborated on *The Avengers*, with four of Hulke's nine credits being co-written with Dicks, mostly in the Honor Blackman era (1962-4), though Hulke wrote one solo for Diana Rigg in 1965 and Dicks/Hulke provided a Linda Thorson storyline shown in 1969.

Again working solo, Hulke's first brush with *Doctor Who* was *The Hidden Planet*, commissioned September 1963. Concerning a strange twin planet of Earth, his script was intended for the show's first series but subsequently rejected. Historical *Britain 408 AD* also went unmade. He unsuccessfully resubmitted these to new script editor Dennis Spooner in 1964/5.

Commissioned BBC television work included soaps *The Flying Swan* (1965) and *United!* (1966/7), while on commercial TV Hulke wrote for crime series *GS5* (1964), *The Protectors* (1964), *Danger Man* (1965), *No Hiding Place* (1965), *Gideon's Way* (1966)



Doctor Who and the Silurians introduced the complex Silurian race.

The Third Doctor encounters a Sea Devil.

and *Sergeant Cork* (1967), also script-editing sitcom *Mrs Thursday* (1966/7).

His next brush with *Doctor Who* was radio pilot script *Journey Into Time* in early 1966, written for Stanmark Productions, a company involving Richard Bates, former script editor on *The Avengers*. A pilot was recorded, starring movie Doctor Who Peter Cushing, but no series materialised.

Having met David Ellis via the Writers' Guild in early 1966, he and Hulke submitted *Doctor Who* script *The Big Store*. Relocated from a department store to Gatwick Airport, this became *The Faceless Ones* [1967 – see Volume 10].

With old friend Terrance Dicks installed as *Doctor Who* script editor by 1969, he and Hulke wrote *The War Games* in haste after other scripts fell through.

With Dicks script-editing the entire Pertwee era, Hulke provided at least one serial per series. *Doctor Who and the Silurians* [1970 – see Volume 15] was his response to the series' new Earthbound format, which he summed up as: "You've got two stories: alien invasion or mad scientist!" Devising a reptile race who had inhabited the planet millions of years before, Hulke put 'good' and 'bad' characters on both Silurian and

human sides, raising the 'monsters' above mere ciphers.

Hulke was among four writers employed on *The Ambassadors of Death* [1970 – see Volume 15]. With Dicks having written off David Whitaker's script, Hulke reworked the submitted Episodes 1-3 and wrote new ones from Whitaker's storylines for 4-7, with Dicks and assistant script editor Trevor Ray also contributing.

Ray nicknamed Mac 'Hack Mulke'. Speaking to *Doctor Who Magazine's* Phil Newman in 2000, Ray called Hulke "a real hack and a total, absolute, pain in the arse... he would turn out absolute crap he thought was the Bible and didn't want a word changed. He was useless [though] some of his ideas were quite good."

Ray's appears a singular viewpoint, but Hulke was often a pragmatic working writer. His *Doctor Who* scripts, nurtured by Dicks and producer Barry Letts, remain among his most thoughtful, layered works. *Colony in Space* [1971 – see Volume 17] saw examples of space-age communal, idealist living, while *The Sea Devils* [1972 – see Volume 18] again suggested humans and reptile men could share the planet



peacefully. *Frontier in Space* [1973 – see Volume 19] concerned a futuristic Cold War. *Invasion of the Dinosaurs* [1974 – see Volume 21] featured reactionaries trying to return to a mythical ‘Golden Age’. “There were lots of rather sad people always living in the past, and who wanted to turn back the clock,” he said. “Sometimes people with altruistic views can overlook the main issue.” It was to be his final *Doctor Who* script.

All his Third Doctor scripts feature left-leaning political ideology. Interviewed by Gary Hopkins for *Doctor Who Review* in 1978, he said: “I’d say it’s a very political show... there’s a great amount of, although I say it myself, philosophy and politics in my science-fiction, and *Doctor Who* in particular is a great opportunity to get across a point of view.”

He co-wrote *The Making of Doctor Who* (1972) with Dicks for Piccolo Books, the show’s first published history and behind-the-scenes book. Target Books’ revised 1976 edition was chiefly written by Dicks.

Hulke novelised all of his Pertwee stories for Target, except the collaborative *The Ambassadors of Death*. All had their titles altered for publication, becoming *Doctor Who and the Cave-Monsters* (1974), *Doctor Who and the Doomsday Weapon* (1974), *Doctor Who and the Sea-Devils* (1974), *Doctor Who and the Dinosaur Invasion* (1976) and *Doctor Who and the Space War* (1976). In 1975, he also novelised the Sloman/Letts script *The Green Death* [1973 – see Volume 20]. All of these added background material and character detail not seen on screen.

Other TV credits included Australian film series *Woobinda*, *Animal Doctor* (1969/70) and script supervising on ATV action series *Spyder’s Web* (1972). He wrote for ATV soap *Crossroads* from 1968 and was script editor during 1969. Contributing



Above: *Colony in Space* explored colonialism in a far-future setting.

to hundreds of episodes, a *Crossroads* transmitted May 1975 was his final TV credit. He also wrote four *Crossroads* novelisations between 1974–6.

Having written guidebook *Writing for Television in the 70s* (1974), he edited non-fiction works *Cassell’s Parliamentary Directory* (1975), *Bring Your Own Towel: A Guide to Residential Conference Centres* (1977) and *The Encyclopaedia of Alternative Medicine and Self Help* (1978).

Fiction-wise, he supplied one entry to children’s thriller book series *Roger Moore and the Crimefighters: The Siege* (1977), while his final broadcast credit was adapting Richard Mason’s *The Wind Cannot Read* (1979) for radio.

Hulke organised TV writing conferences and talks and ran a ‘writing for TV’ correspondence course during the 1970s.

He died from lung cancer on 6 July 1979, aged just 54, in Cambridge. His novelisation of *The War Games* was published posthumously in October 1979. Five Leaves Press published a tribute *Doctor Who and the Communist: Malcolm Hulke and his career in television* (2015). ■



Left: Hulke co-wrote *The Making of Doctor Who* with Terrance Dicks.

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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 48-50

THE SEEDS OF DEATH

On Earth in the future, all travel is achieved instantaneously by T-Mat which is controlled from the Moon. But when Moonbase is invaded by Ice Warriors, T-Mat becomes the delivery mechanism for a deadly fungus.

THE SPACE PIRATES

In the far future, the Doctor, Jamie and Zoe find themselves caught up in a conflict on the frontier of space. A battle of wits rages between Earth's Space Corps and a band of space pirates who will stop at nothing to acquire the valuable mineral, argonite.

THE WAR GAMES

The Doctor, Jamie and Zoe find themselves on a World War I battlefield, but soon discover that they are actually on an alien world. As wars rage around them, the Doctor must make a difficult decision that could bring his travels to an end.

